The
CLASS
ROOM
TEACHER

THE CLASSROOM TEACHER

VOLUME III

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CONTENTS BY VOLUME

PRIMARY SECTION

VOLUME ONE

The Curriculum
Starting the School Year
Classification of Pupils
Classroom Control
Routine and Record Factors
The Project Method
Principles of Good Teaching
Psychology
Assignments
Health and Physical Education
School Buildings and Their Management
Standardization of Rural Schools
Opening Exercises
Moral and Civic Education

VOLUME TWO

Tests and Classification
Reading
Phonics
Teaching English to Foreign Children
Correcting Defective Speech
Spelling

VOLUME THREE

Language
Literature
Industrial Studies

VOLUME FOUR

Art
Music
Arithmetic
Community Life and Social Study

VOLUME FIVE

Health Teaching
Physical Education
Handwriting
Science
Field and Laboratory Work in Nature Study
History and Citizenship
Geography

INTERMEDIATE-GRADE SECTION

VOLUME SIX

Classification of Pupils
Teaching Children to Study
Reading
Literature
Language

VOLUME SEVEN

Art
Industrial Studies
Arithmetic
Music
Spelling

VOLUME EIGHT

Health-Teaching
Physical Education
Handwriting
Science
Geography
History

VOLUME NINE (science)

Plant and Animal Societies
Identification Section
Camp Cookery for Field Trips

JUNIOR-HIGH-SCHOOL SECTION

VOLUME TEN

The Junior High School
The Laboratory Plan
Individual Differences
Guidance
Social Relationships
Reading and Literature
Composition and Grammar
Spelling
Mathematics
Business Training
Science

VOLUME ELEVEN

Art
The Social Studies
History
Geography
Civics
Music

VOLUME TWELVE

Industrial Arts
Agriculture
Homemaking
Health-Teaching
Physical Education
Foreign Languages

CONTENTS

VOLUME THREE

PRIMARY LANGUAGE
Annie E. Moore
Jean Belzner
Mary Lewis

PAGE

I. VIEWPOINT AND GENERAL PLAN 3

II. HOW TO USE CHILDREN'S PLANS 10

III. CHILDREN'S RECORDS 28

IV. HOW TO USE TITLES, LABELS, BULLETINS 74

V. SPEECHES AND REPORTS 104

VI. LETTER WRITING 123

VII. STORY REPRODUCTION 157

VIII. STORY-HOUR CLUB AND LIBRARY HOUR 172

IX. CONDITIONS GOVERNING CREATIVE WORK 201

X. ORIGINAL STORIES 207

XI. ORIGINAL VERSE 235

XII. DRAMATIC PLAY 249

XIII. FORMAL ASPECTS OF ENGLISH 282

XIV. LANGUAGE ASPECTS OF THE SCHOOL FESTIVAL . . 290

CONTENTS

Literature for Primary Children
Annie E. Moore

PAGE

Introduction 305

Poetry 311

Folk Tales and Fairy Tales. 359

Modern Fanciful Tales. 415

Stories of Child Life 445

Primary Industrial Studies
Lois Coffey Mossman

I. The Place of Industrial Studies in the School Program 479

II. Studies Related to the Schoolroom 488

III. Studies Related to the School Luncheon . . 512

IV. Studies Related to the Care and Selection of Clothing 524

V. Studies Related to Books and Newspapers. . 541

PRIMARY LANGUAGE
and
LITERATURE for PRIMARY CHILDREN

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PRIMARY LANGUAGE

CHAPTER ONE

VIEWPOINT AND GENERAL PLAN

TRAINING in the use of the English language is one of the most important responsibilities of the school. Spoken language is more constantly called for than any other mode of expression and one's manner of speaking probably does more than any other single characteristic to reveal one's position in the world. Ability to speak effectively and pleasingly is a great asset in life, and the school has not always successfully developed this art.

The fact that children have learned to talk before they come to school has perhaps obscured the problem somewhat. They are not beginners in language as they are in reading and handwriting. First steps in teaching the last-named subjects seem so much clearer because they involve new skills calling for definite procedure in instruction. Spoken language, on the other hand, is rather well established for all practical purposes and there is not the same clear recognition of definite steps in teaching. Entering pupils are at many different levels in speech ability and it is more difficult to tell whether or not steady progress is being made from week to week.

There is a marked tendency in theory to grant the high importance of language training and in actual practice to

neglect greatly all except its more technical aspects. It is the purpose of this department to show how language, oral and written, enters into all kinds of experience and how in a rich, active school life endless opportunities arise for just the sort of language exercises needed at any given stage.

THE NECESSITY FOR CONSTANT PRACTICE

Training in oral language should have first place all through the primary years. This is conceded by practically all leading authorities. They agree that abundant opportunity should be provided for children to speak and that only through frequent exercise can right habits be established.

But what kind of exercise is most effective? Common sense as well as modern psychology tells us that to develop any skill we should exercise as nearly as possible in the way the skill is to be used in life. One does not become a good performer on the piano by practicing on an organ; there is some waste in learning to drive a Ford when one expects at once to own a Buick; one learns to skate on ice by skating on ice and not by the use of roller skates.

This is a well-recognized principle in the psychology of learning. Its application in the matter of language training requires that we examine the daily uses of speech in child life and in the adult world and then try to provide in school manifold occasions when speech of this kind will be employed. This does not mean the ingenious contrivance of artificial situations staged to get children to talk. It means making the schoolroom more like real life, with so many interesting activities going on and so much need for genuine intercourse that natural, spontaneous expression is certain to occur. It means also the creation of a happy, free atmosphere so that children are not hindered and discouraged in their attempts to express themselves.

Under such conditions it will soon be discovered that many popular drill exercises in English are worse than useless, for if they teach anything at all they teach a kind of speech that

is never heard outside the schoolroom. Stilted, formal exercises will have very little effect on daily usage. Nothing really affects daily usage very much except the constant employment of language in different lifelike situations under wise and friendly criticism.

SOME NATURAL USES OF LANGUAGE

Oral language in particular is used first and foremost for social intercourse. It is the one great means of getting into closer understanding and sympathy with our fellows. Conversation may furnish new and stimulating ideas, give a fresh outlook, or it may serve as a satisfying outlet for our own thoughts and feelings.

Language is used also to accomplish the practical affairs of everyday life. It was because of pressing need to communicate that language was slowly evolved by primitive man. Through free intercourse and by the constant recurrence of vital experience, inarticulate sound slowly developed into articulate speech. Probably the largest use of spoken language is still of a very practical sort. We speak in order to inquire, request, explain, consult, or direct.

A little observation will show that young children before starting to school and all children in a natural environment use language in these two general ways. Babies acquire speech under somewhat the same sort of stimulation which caused primitive man to evolve language. Parents testify to the constant and persistent effort of babies to use language to get into closer touch with the people about them. They also struggle to express their needs and desires through their imperfect speech. Young children are very sociable and chatter all day about this and that, chiefly because they enjoy friendly intercourse. They also employ language to accomplish certain desired ends and to secure desired information. In other words, children in a natural, free environment get a great deal of practice in language of exactly the sort that life will constantly call into play.

If the school is to furnish effective language exercise, it must make more generous provision for free social intercourse and for worth-while childish activities which will call for discussion, consultation, inquiry, explanation, directions, reports, and many other practical responses.

NEW EXPERIENCE STIMULATES LANGUAGE GROWTH

Materials and interesting objects which can be handled, examined, discussed, and used in a variety of ways play a big part in language development. Young children whose environment is changed at once show the effect in their speech. If they move from city to country or from country to city their language at once takes on new words and terms. They are having new experiences, meeting new objects, and a new vocabulary is called for.

Watch children constructing or making anything from raw materials and note the need for new words and expressions. Watch your own language acquisition and notice how often you add to your equipment through some new experience or fresh contact. Even grown-ups do not get all additions to language from books. Learning the mechanism of an automobile, improving a flower garden, acquiring a handicraft such as knitting or pottery making, planning and supervising the construction of a house will for most people involve the acquisition of new terms and phrases. These fresh interests will naturally form the subject of conversation and discussion so the new terms for certain objects, parts, relations, and processes will become incorporated into daily speech.

The same thing is true of children at home, at school, or wherever they are active participants in any interesting and worth-while activity. As participants they are alert to find adequate expression and readily pick up in eager talk and discussion the new or more comprehensive language forms.

Since this is the sure and natural road to growth in lan-

guage power, the schools which are generous in the provision of materials of all sorts have the advantage. Materials for fine arts and industrial arts, nature materials, specimens, models, and simple toys, all have an important place. It is in connection with the execution of childlike plans for work and play involving the use of materials and toys that much language expression takes place. The children are happy, free, and spontaneous, and there occurs a kind of practice in speech which is more effective than any kind of language exercises divorced from actual use.

ESSENTIAL FACTORS IN FREE ORAL EXPRESSION

We are constantly reminded by writers on this subject that successful training in oral language can only be attained when children are spontaneous and natural, when they are interested in the topic under discussion, when they have an interested audience, and when there is intelligent help and guidance.

Teachers recognizing the reasonableness of this counsel have sought to apply it by searching about for interesting topics of conversation. Temporary and partial success may follow a suggestion that the class talk about kittens, or dogs, or sport of some sort, but it is difficult to maintain such talk and still more difficult to give point and force to it. If grown-ups would try this sort of scheme among themselves with a group casually drawn together, they would see its weakness. Propose to such a group that they talk about spring, horses, the harvest, tennis, or what not. Only the most fluent and talkative will succeed in maintaining a flow of conversation. There is not enough reality and pointedness to the subject, it does not need to be discussed, there is nothing to be attained by the conversation, so it falls flat.

In school, likewise, talk for the sake of talking, especially when teacher-directed as a language exercise, is doomed to failure. It lacks purpose and point, it is not directed to the accomplishment of anything, and is therefore random and

more or less meaningless. Common aims and purposes of a childlike quality are essential to the stimulation and direction of conversation and discussion. Results are very different if teacher and children together are planning a garden bed or window box, discussing the proper care of their own goldfish, trying to discover the best way to manipulate the puppets in a puppet-show, or arranging a display of freshly gathered wild flowers. This department attempts to establish this point of view through a multitude of examples showing how children employ English in their own enterprises.

THE CHIEF PURPOSES OF WRITTEN LANGUAGE

Written language is employed for three main purposes.

1. To record interesting and important facts and events.
2. To communicate with people at a distance.
3. To create new values of a more or less original sort, such as stories, sketches, verse, plays, etc.

When children have attained even a very limited control over written English, they may and should employ the new tool in all of these ways and for all of these purposes. It is the business of the school to help children to discover that they are coming into possession of a new ability and to find interesting ways to use it—ways which even six- and seven-year-old children may see have a meaning in their own lives.

Each of these uses of written English will be discussed in this department and numerous examples will be given showing how the desire to record, to communicate, and to create may be built, and how through interesting and meaningful experience training in both the technical and creative side of language is provided.

GOOD FORM THROUGH GENUINE USE

Good form can only come through genuine use. Schools have attempted to give training in sentence structure, types of sentences, vocabulary, pronunciation, grammatical forms,

paragraphing, arrangement—all in more or less of a vacuum. Textbooks are widely used which assume that children can be trained in form quite separate from any real and recognized use in daily life.

A different viewpoint is presented here. The attempt is made to paint vividly the active life of children in play, work, and varied intercourse in school and out of school, and to show how language serves to carry on this active life. Language is seen as a serviceable tool over which children are getting from year to year a firmer and more conscious mastery. A shift of emphasis will be seen from technical formal objectives to social ends and aims. The intention is to show that the actual quality of the product is different when pupils have in mind some interesting and significant personal or social purpose to be accomplished.

The stimulus that comes from the need to write a real invitation, deliver a real message, put in good form for preservation some important record, serves to maintain throughout a greater zeal in the effort. Such objectives also serve as a check on and a measure of the quality of work. Pupils come to realize that the demands of the case in hand offer standards of success or failure and they thus acquire more lasting and valid measures than the usual grades or marks given by teachers. Classmates as well as teacher comment on much of the work, for they, too, are really concerned with the outcome. Wall posters must be neatly printed and spelling must be correct; letters which are really to be sent must be of reasonably good quality; a pupil's announcement must be clearly stated if it is to serve its purpose; May-day verse for a May-day song must have some beauty and charm and must, of course, be singable. Thus will be developed in the lower grades standards which will serve all through life.

In order that specific language objectives may not be obscured by the description of activities, these objectives are clearly stated in each chapter, and steps to be accomplished are roughly assigned to different grades. Ways by which progress may be judged informally are also indicated.

CHAPTER TWO

HOW TO USE CHILDREN'S PLANS

IN OUR primary schools of today we find in daily programs such terms as *free period, unassigned work period, period of free activities,* to indicate a belief that at least a certain part of every child's day in school should be given over to the child's own plans and purposes, and that an opportunity should be made in this period for help in carrying out such plans and purposes. In this time the child may pursue work of his own choice or participate in plans made by some member of the group or by the whole group.

EARLY STAGES IN PLANNING

INSTANCES OF SPONTANEOUS PLANNING. An observation of children at work in such a period will readily disclose how large a part the use of the mother tongue plays in making it possible to carry out these plans in a happy, successful fashion. Here we find the free, uninterrupted discussion of small groups of children readily passing comments on one another's work, offering suggestions, harsh criticisms, or high praise.

Margery, hurrying by to secure some cloth on which to pin her pattern of a puppet of Red Riding Hood, looks at the puppet scenery Bobby and George are painting and stops to say, "That is beautiful. It looks like a really, truly woods. Only put some more flowers in so that it will make Red Riding Hood want to stop to pick them."

A group of first-graders about the work bench stop building their trucks and motor cars and stand with their tools in their hands while they discuss the temperature of the unusually cold morning and listen to one member of the group explain in a remarkably clear manner what makes the mercury rise and fall in the thermometer.

Over in one corner beside the large painting easel where a little girl is expressing with paint her idea of how the fairy who went a-marketing enjoyed her colored bird[1] (see p. 350 for this poem), a group of three who have undertaken to execute a frieze of fairy pictures to beautify one end of the room discuss the size of Betty Lee's fairy and bird. "Who ever saw a fairy as large as that?" Eithne is saying. "I think both your bird and fairy should be smaller." Elinor agrees with the small artist that since the picture is to tell about the fairy listening to the sweetest, shrillest song of her colored bird, the fairy and bird should fill the whole picture and should be large.

One small group busy putting together a book—the title of which reads, *Our Wheat Book*—are passing judgment on labels written for certain pictures in the book. It has been agreed that Charlotte's and Henry's labels are not their best work. This is verified by John, who goes over to the two whose work is under discussion and says, "Is this your best work? We don't think it is good enough to go into the *Wheat Book*." Charlotte decides she cannot leave the work she is doing to rewrite the label and she replies that, "It is good enough." John warns her that she will not be asked to help again and turns to find some other child willing to rewrite the necessary bit of work. Henry writes his label again and is evidently pleased when the group working on the book assures him that the label is ever so much better and really more interesting because he has written a sentence rather than a label. "Some cereals are made from wheat" takes the place of the poorly written "Cereals made from wheat," and Henry returns to his other work.

Around a small table sit four children watching a dish of snow and a piece of ice slowly melt and one hears, "Where does the dirt come from?" "Why does it take so long for the ice to melt?" "Ask Miss Reed."

Two boys, watering the plants and ferns, discuss whether

[1] Rose Fyleman, "A Fairy Went A-Marketing," *Fairies and Chimneys*. New York: G. H. Doran Co.

it is better to water plants by pouring the water into the saucer or into the flower pot. Two other children who are washing the stones for the turtle tray and feeding the turtle are talking pleasantly and call out gayly to some other children, "A turtle doesn't eat his food. He snaps it."

Another group, busily shellacking doll dishes, is discussing plans for the play tea-room and giving directions to a child as to how the curtains are to be decorated for this tea-room.

The teacher moves about the group answering questions, making suggestions, speaking in a quiet, courteous manner, teaching by example that it is not necessary to shout in order to be heard. She watches carefully and listens intently in order to be of the greatest possible help.

English Values. One is apt to consider this period in the day's work in the light of the child's social development, his training in desirable study habits, or an opportunity for working in the fields of industrial or fine arts. But if it should be viewed from the standpoint of desirable training in the use of English it would be difficult to find more favorable conditions in any other part of the child's school day. It is in this period that free, spontaneous expression predominates. Any feeling of strain or self-consciousness is absent. The idea to be expressed is the controlling factor.

Vivid expressions are commonly heard. During one such period, while the pear preserves were cooking on the electric grill, one rather silent child exclaimed, "Doesn't it smell good? It makes me think of all the sunny days in summer." When the Christmas tree was being decorated, and the group were busily engaged in making decorations and trying them on the tree to get the effect, such remarks as these were heard: "It smells like spices." "It looks as if it had begun to blossom."

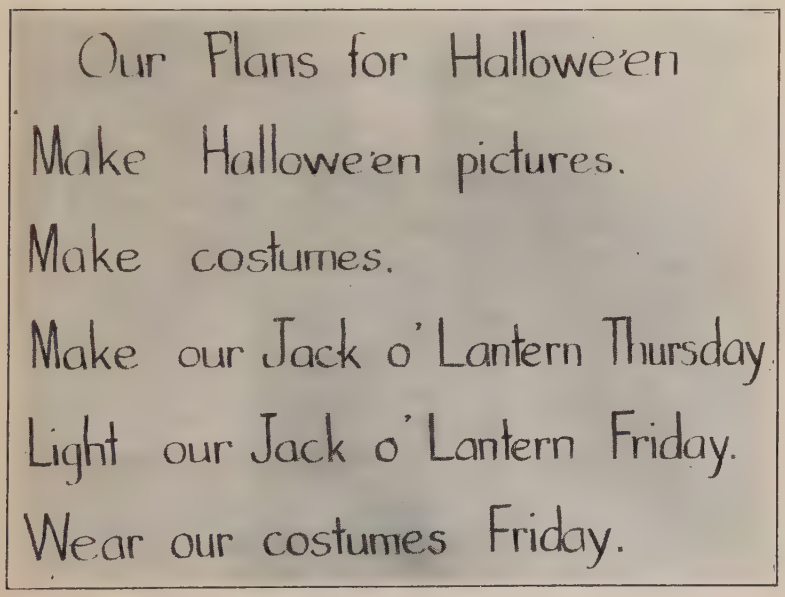
Wide Range of Topics. A glance over the list of topics heard discussed by a kindergarten group of children in two such periods discloses the fact that with even the youngest children there is no danger of a limitation of subjects for oral

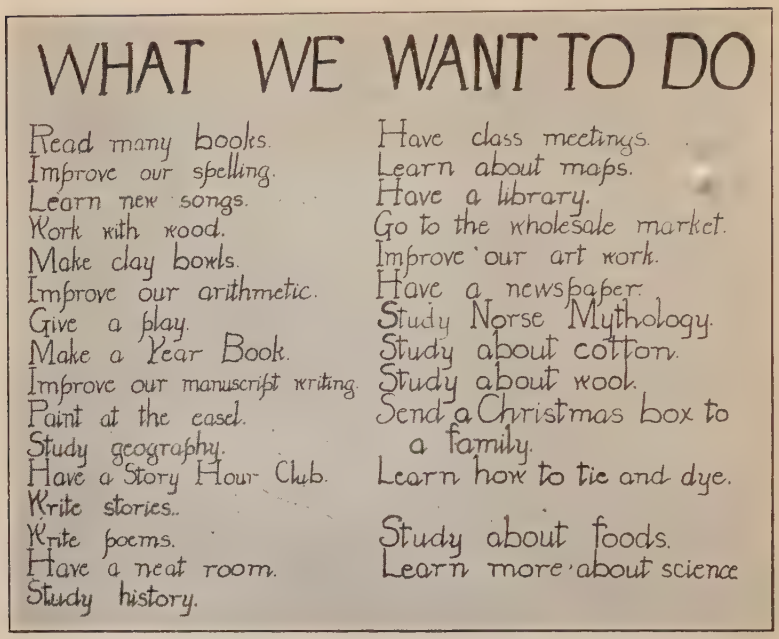
composition nor any danger of the topics being trite. All of these ideas originated in small group discussions and some were carried over to the general class meeting.

What is rain for?
What makes some flowers wild and some "tame"?
How do fruits that grow on farms reach the city?
What is the difference between trees and vines?
Why do snow and ice melt?
What is sleet?
How is peanut butter made?
What are the differences between whole wheat flour, graham flour, and white flour?
Why should one wait his turn?
Why does a finger bleed when pricked?
What are a motorman's duties?
What are ways of making other children laugh?

BEGINNING OF MORE DEFINITE PLANNING

Many times the formulating of plans for this busy period is entirely individual and the success or failure of the piece





of work affects only the one executing it. But this condition gradually changes as the group consciousness develops and common interests take the place of individual interests. While there will always be in every class certain children who are much happier working on individual problems, the number becomes smaller from kindergarten to third grade.

At times plan-making grows into definite statements telling how this period has been spent, as illustrated in the work-time diary of the third grade described in Chapter III, page 50. At other times brief statements are made intended to serve as guides for the use of this valuable period, such as we see in the illustration above.

PLANS FOR BUILDING A CITY

The little city illustrated on page 15, which was planned and worked out by a first-grade group of twenty-eight, called

for much planning by small groups, by individuals, and by the entire group. The plan arose with the children from the kindergarten because they had greatly admired some houses seen when visiting the first grade in the previous year. When the group were discussing at their first class meeting what they planned to do in first grade, it was generally agreed that they would build a play city. Plans for material of which to build it were executed the following morning when fathers or mothers came to school to assist in conveying precious boxes and orange crates from home. Plans of what would be built for the city and who would build certain parts were discussed and decided upon, and work began.

As the work proceeded, plans were enlarged or changed to meet the growing demands. Work was interrupted at times by a class meeting where problems of general interest were

Before work was begun on this "city" the first-graders planned carefully what should be built and who should build each part

solved, such as: Where should the street-car tracks be? Should the New York Central Railroad or the New York, New Haven, and Hartford come into this section of New York? How could a chimney be placed on the New Jersey farmhouse so it would look like a fireplace chimney? Would it be quite proper to have an open-air moving picture theater on top of the grocery store so that George's film of Peter Pan could be shown? How could stairs be made in the middle of the house? Would it be right to have the doctor's office over the hardware store? Every day many such questions had to be settled.

TYPES OF ORAL COMPOSITION INVOLVED

There are distinctly two types of planning. One is the definite, exact plan which is well in mind before the work is begun. This must be strictly adhered to in every detail or the result will fail. The other type is the general, indefinite plan which grows as one works and each step of which has possibilities of variation. The only controlling factor is the thing itself, such as a play, a storm, a picture, a story about a lost mouse, a valentine, a queen's robe.

Children use both such types of planning and in this we find the use of various types of oral English forms. "We are making up a play about a bluebird and some children. We want the bluebird to help the children do something but we haven't decided what it will be. We are going to have some fairies in the play and one will be bad." Such types of description are common when planning a bit of work to be carried on in this period. Just as common is the plan which takes the form of a map with lines drawn for streets, crosses placed for the locations of houses and stores, and provision definitely made for a river and a park. "I'll have to paint the river fourteen inches wide then, won't I? That leaves eight inches for the Drive." Exact statements are necessary if this sort of plan is useful. The situation itself demands a proper expression.

When deciding which pictures shall be chosen from the many arranged on the chalk ledge for the book entitled, *Our Trip to the Indian Exhibit*, we hear such descriptions as these: "I choose the fourth picture from the right. The colors are put on so that the bowls stand out. They should, because they are the most important." "I think the picture of the one bowl with the hill design on is the one we should use for that page because our title is 'Indian Pottery' and that picture tells all we know about Indian pottery."

Good questions are common to such a period. "Do you think I used my time well?" "Are all queens' crowns made alike?" "Do you think orange looks better with this blue than yellow does?" "Is there any improvement in this writing?" "Which is the best picture I made in the book?"

Testing Adequacy of Plan. At the close of the work period a class meeting is quite necessary in order that the work may not be interrupted too often nor interfered with too greatly. At this time help in the form of advice and suggestion is given, and explanations and discussion become of the utmost importance. Questions are asked and answered. Praise for good work is given. Plans for future work or improvement of work are formulated. The work of small groups that have taken on some responsibility for the group as a whole comes up for general class judgment.

In the discussion meetings, standards of workmanship and conduct are being gradually set up; responsibilities are assumed and met; assistance is asked and freely given; directions are clearly given; adequate explanations are made.

Outcomes. Any living situation where the children are happily playing and working together needs no set list of topics for oral composition, such as *toys*, *pets*, or *favorite sports*. Nor need any make-believe situations—such as *A big surprise*, *A trip I took*, etc.—be thought up in order that children may find something in the unusual to make them express themselves. Much more vital topics are always at hand, calling for the finest type of oral composition because the situation demands an answer. What shall we do about

this? How shall we do it? Who will do it? What do you think about it, now that it is done? How could we have done it better? These are the questions that need to be constantly answered in the modern primary classroom. In answering these questions comes ample opportunity for practice in fine organization, good sentences, well chosen and extended vocabulary, and a kind and courteous manner of speech.

STAGES OF PLANNING LARGER UNITS

Children's Share. According to the accepted standard of pupil participation provided for in the traditional schools, the only part the child played in determining the what, the when, and the how of the curriculum was merely by his physical presence in the classroom. He came to school to learn what more mature minds had already prepared in advance and had ordained as fitting and necessary for his future needs. Just whether he considered this worth while was quite aside from the problem. What right had he to question this choice? Even the teacher had small voice in the selection of what was to be done; her course of study was given to her with most of the planning done in advance—sometimes years before the time she was to use it. In many instances the method of teaching was definitely framed; her duty was to follow more or less blindly. What was done one year on a certain date was likely to be repeated on a subsequent anniversary in much the same way. Interest or "liveness" was quite unheard of.

What was the result of such artificial and stale curricula? School became irksome, studying was a task. Subject-matter linking up with a present utility or necessity was thought to be beyond the ken of the pupil. Perplexity and anxiety about school attitudes began to bother the public and the thinking teacher. Something must be vitally wrong they knew. Eventually the horizon brightened with the consideration that the child himself, his demands and his interests,

had been largely left out when the course of study was made. Questions naturally arising were: To what extent shall the child help in determining what shall be done in school? Can he know *what* subject-matter he needs? What is the place of the teacher or the administrator in determining the course of study based on the answer to these questions? This was a new viewpoint and one to be carefully considered.

Common sense is always one of the best determining factors in deciding such an issue. The sanest answer to the question is that the child shall help to determine the what of the curriculum only through the teacher's study of his needs and his interests. He cannot always know just what data he needs, but the teacher can help in making the course of study more profitable if a specialized curriculum is based on a thorough knowledge of the requirements of his particular environment, coupled with the demands which society makes upon its members. After this is decided then the child as a personage, as an entity, helps in determining the how and the when of the teaching and the administration of such a suggestive outline. The best of our modern schools not only permit but also encourage the children to help in setting up standards of work, in making outlines in definite units of work, and in planning in advance that which they wish to accomplish in a given period of time, varying with the amount of work to be done.

SOME INSTANCES OF SPECIFIC PLANNING

Planning for the Year. In one particular instance at the opening of school in the fall a teacher made this kind of outline: Three columns were indicated on the blackboard for a sweeping view of the year's work. The first column was called *Your Plan*, the second, *My Plan*, and the third, *The School's Plan*. Through this medium the teacher and the class gave due consideration to the so-called minimal essentials as well as to worth-while suggestions from the children. This plan was enlarged as the year progressed and new inter-

ests were added to those already listed in each column. A few items from such a plan follow:

Your Plan	*My Plan*	*The School's Plan*
1. To make our room more beautiful.	1. To have a classroom library.	1. To learn the spelling words in our second-grade list.
2. To have an aquarium.	2. To send Thanksgiving baskets to the children's hospital.	2. To learn to write letters correctly.
3. To make jelly.	3. To keep a record of what we do this year.	3. To have art lessons.
4. To care for our winter birds.	4. To have an Easter Bazaar.	4. To have music lessons.
5. To have a booth at the Fair.	5. To make Reading Charts.	5. To learn more arithmetic.
6. To read more books.	6. To use record sheets for our arithmetic.	6. To study history this year.
7. To have a sale to buy a Victrola, etc.		7. To use our new gymnasium.
8. To build library shelves.		8. To share the school library.
9. To have a Christmas play.		

The group soon found that certain items of all three plans coincided and that in most cases the plan became "Our Plan," for as each column developed in length the children, the teacher, and the school were adopting and sharing one another's ideas, and a repetition of suggestions was constantly occurring.

Effects of Satisfaction in Planning. After children have had practice in such procedure they are apt to go on to the succeeding grade with the desire to continue certain kinds and parts of their work which have proved satisfactory to them the year before. For instance, if the child was a member of a story-hour club in the first grade and it had been a satisfying or pleasing activity, he will probably go on to the second grade with a desire to continue such a procedure. If the study of reading or history or spelling has been a pleasant experience the normal child will enjoy carrying it on farther. Likewise freer activities such as the giving of a play, working with clay, or writing valentine verses will lead to larger and growing activities in a succeeding year.

Another stimulus of far-reaching influence is the cooper-

ation between children of certain grades of a particular building. One room or grade might well invite another to come to a "lecture" prepared by the pupils on some special phase of their work. The summary of a unit of work, such as a study of milk, of wool, or of cotton may be given and may provide interest enough to encourage the visiting group to include this in their planning. Another class may be invited to attend a class meeting or a Thanksgiving program or to hear about a trip to a farm or to a factory. A higher class may be invited to attend a class meeting for the purpose of helping the younger group criticize their own meeting. Here, through friendly discussion, standards may be raised, newer forms may be introduced, and a greater desire for better accomplishments may be awakened. By these means the children of preceding grades enter the higher grades with a feeling of anticipation and interest which is kept alive by what they have heard and seen beforehand.

Group Planning for a Year's Work. A certain third-grade group of children were asked on the first day of school what they wished to do in the third grade. As the individuals in the group responded, the teacher wrote on a large sheet of paper those suggestions which were given group approval. The following list of activities resulted:

OUR PLAN OF WORK FOR THIS YEAR

We wish to
- Improve our art work
- Learn to sing new songs
- Have a story-hour club
- Take a trip to the wholesale market
- Read many books
- Study history
- Make work aprons
- Learn to cook
- Study geography
- Write stories
- Have class meetings
- Make candles
- Improve our spelling
- Improve our arithmetic

Make a yearbook
Paint pictures
Give a play
Work with wood
Have a class newspaper
Write a diary
Study about cotton
Have an exhibit of our work
Study about foods
Make maps
Write poems
Make a book telling about our city
Have a classroom library
Make tiles of clay

This chart was kept before the children and occasionally the class checked such activities as had been completed, decided which parts of the plan were being satisfactorily worked out, noted those features which had not received due attention, and decided perhaps to eliminate others. This planning grew as the year progressed, and as new interests came into the lives of the group they were added to the chart. These further suggestions were:

Give a Christmas box to a family
Study Norse mythology
Make butter
Visit a creamery
Study about clay
Study about the Indians of the Southwest
Study about wheat and bread
Have a sale to buy milk for a Day Nursery baby
Have a picnic in the country
Make a book for Mother's Day (as a gift to mother)

Plans Covering a Given Unit of Time. In many schools children are given an opportunity to help plan the work for a day. Sometimes a plan for the next day is made at home and a group-sharing is the result. The teacher has a part of such an organization as her contribution to the outline of work. On the following page is an example of such sharing.

THIRD-GRADE PLAN FOR TODAY

Read Chapter X in *Pinocchio*
Check our 7's in arithmetic
Write a letter to Jack because he is ill
Learn the words of the second stanza of "America"
Paint our valentines for our mothers
Have a library hour
Have a "free time" period
Study the difficult words in spelling

Another plan may be such as will cover a given limited period of time. This is just the kind of checking up that every thoughtful person needs to face at intervals. The effect is to bring a renewed sense of responsibility and a fresh impulse to concentrate on some desired end.

What we plan to do before Easter
Things we must finish before vacation
Our plan for April
What we wish to do in our free period today

Planning a Unit of Work. A third grade became interested in cotton and the entire class expressed a desire to make a study of it. They decided to compile a list of questions which they wished to have answered to their satisfaction. This list was printed on a large sheet of paper and was used as a basis for their study. When certain questions had been satisfactorily answered, they were checked by a red pencil mark. The following outline resulted:

OUR QUESTIONS

A. Cotton Growing:
1. Where does cotton grow?
2. Why doesn't cotton grow in the North?
3. Did cotton grow in Bible times?
4. Did cotton grow in the time of Columbus?
5. How does cotton grow?
6. What kind of soil is needed?
7. How much rain is needed?
8. How tall does the plant grow?
9. Does cotton grow in other countries?
10. What is the boll weevil?

B. How Cotton is Used:

1. How do they clean the cotton?
2. How do they get absorbent cotton ready for drug stores?
3. Why do colored people pick the cotton?
4. Why is cotton baled?
5. How are the seeds taken out?
6. How is cotton dyed?
7. How is thread made?
8. How do they make cotton cloth?
9. How do they make plaids?
10. What are the seeds used for?
11. Where are the factories?

Outcomes. The benefits to the children, so far as social values are concerned, are innumerable. Leadership, cooperation, initiative, self-reliance are developed; group-sharing and judging must result if such a procedure is used wisely.

Oral Expression. Aside from these values there is much to be gained in oral expression through this kind of activity. Probably the most important phase of English thus employed is the organization of thinking around a given topic and to a definite point. As suggestions are made by the pupils the teacher in turn writes them upon the blackboard in the order given. Even young children can begin to see that many different phases of the same activity which they have suggested may be considered under one heading, or that various suggestions made bear directly on one point emphasized, while others are irrelevant to the question in hand. Scattered topics may be indicated on the blackboard by arrows, thus showing their relevancy to one topic.

PLANS FOR A SCHOOL EXHIBIT

These plans were formulated by an advanced third-grade class in order to check their work in preparation for a school exhibit. The topics are listed on the following page just as the class gave them. Later the numbers showing their ranking in importance were added.

OUR PROGRAM OF WORK FOR THE EXHIBIT

In the next few days we must:

4. Finish our index boxes
10. Bind our newspapers
2. Prepare the poetry issue of the *Echo* (class magazine)
16. Shellac the flower pots
6. Make labels for the bulletin boards
11. Finish our Greek pottery
8. Arrange and bind our yearbooks
12. Mend and launder the chair covers
7. Make a design for decorating the flower box
1. Finish our spelling assignment
3. Complete our arithmetic graphs
15. Mimeograph our original songs
7. Paint the flower box
9. Finish the following charts:
   History dates
   Silk exhibit
   Wheat record
   Travel movie
   Designs for our Greek study from sketches made at the museum
13. Mount our large easel pictures
5. Finish our Bookland maps
16. Paint flower pots
14. Finish the scenery for our play

When the plan was rearranged for more convenient reference it appeared on a large piece of cardboard in this form:

OUR PROGRAM OF WORK FOR THE EXHIBIT

1. Finish our spelling assignment
2. Prepare the poetry issue of the *Echo* (class magazine)
3. Complete our arithmetic graphs
4. Finish our index boxes
5. Finish our Bookland maps
6. Make labels for the bulletin boards
7. Make a design for decorating the flower box
8. Arrange and bind our yearbooks
9. Finish the following charts:
   History dates
   Silk exhibit
   Wheat record

Travel movie
Designs for our Greek study from sketches made at the museum

10. Bind our newspapers
11. Finish our Greek pottery
12. Mend and launder the chair covers
13. Mount our large easel pictures
14. Finish the scenery for our play
15. Mimeograph our original songs
16. Paint flower pots

For this work the class was subdivided into groups or committees having responsibility for the completion of a special piece of work selected because of interest or ability to complete. In a small ungraded school individual children will naturally carry the responsibility that would be assumed by committees in larger classes. Each day a period was given over to discussing the previous day's progress, depleting or enlarging the original plan, and checking off those things already completed. Some tasks were too great for a small committee to finish, so that group asked for special help from others, explaining in detail when making the request the precise reason why help was asked. Individual activities in some cases required the cooperation of the entire group. This was asked freely and given willingly. As a consequence, when the exhibition was finally held, the work had actually been done by the children. The labels and explanations attached to different charts and boards had been written by children, criticized by the class, and corrected by the child-author before they were accepted. Brevity of sentence and conciseness of thought were emphasized in every part of the plan. When the suggestions had progressed to the working state, this outline of procedure, kept on the front blackboard, helped each child to direct his efforts and his thinking and aided him further in organization of activities.

This is but one instance of the result of clear thinking and organized planning done by children in a natural situation. Similar activities on a smaller scale give pupils that neces-

sary opportunity to assist in the planning of their own program of study. The rural school really has an advantage here, because in the group there are children of varied abilities, who are capable of carrying different degrees of responsibility.

Formal English Attainments. Formal English is no more neglected in this form of plan than is the opportunity for self-expression. In the first place, pupils learn the use and form of an outline. If this is used successfully in such an instance these same pupils may be helped to see how such an outline clarifies and simplifies written composition. A third grade can easily make use of this "skeleton" outline in written work, and lower grades can be helped to see the efficacy of conducting other activities according to such a plan. Capitalizing important words in the title has here a real reason to be taught; correct spelling is emphasized; the form of the plan is concise and brief, and easy to read at a glance. Sub-headings and topics are seen in relation to the entire unit. The so-called minimum essentials receive due recognition and are all the more forcefully presented because of their use; they are not dragged in merely for the purpose of drill. Using them once, however, will not establish them permanently—that comes later through repeated using. The point to be made is not how many textbook pages in English have been covered, but rather how much effectively used English has been employed; how many children feel the thrill of satisfaction that comes from sharing in a real way in outlining their own classroom procedure.

CHAPTER THREE

CHILDREN'S RECORDS

RECORDS of certain school experiences made by children are entirely too valuable to be disregarded. The value lies, not in the fact that they provide good exercises in English composition, but that the records themselves are extremely useful. We all know that it is impossible to find any literature of that whole field of little children's interests in the things round about them. We cannot find material written in simple enough form for the primary child's reading and enjoyment and at the same time containing content of sufficient value to make it worthy of being placed in the child's hands.

SPECIFIC VALUES OF RECORDS

Children in our primary schools want to know how boats came to be made; what trains have done for us; where our food comes from; what would happen if our telephones ceased to exist; whether farms have any connection with cities; how pets should be cared for; how to preserve foods. Such material is needed for use in our primary schools. Records, then, are not only useful to the group making them, but they can also be used to great advantage by groups who are enjoying similar experiences and wish to verify or compare their findings.

In one third grade where the library contains several attractively bound and fully illustrated records of the interesting experiences of other classes which have occupied that room, the library cards disclose how popular these books have been. A boy's record of his trip to Mexico carefully and authentically set down by his mother was one of the most widely read books during the year. Children's keen interest

in the doings of their peers is an interest that must not be disregarded but must be fully utilized. Records are useful in giving children an increased appreciation of the value of their own experiences. They assist in building up the notion that not all knowledge is in books but that it may be gained from life itself if one is wise enough to discover it, and that this discovery and the recording of it make worthy material for common use.

Records of how children do things, see things, feel things, and hear things stimulate other children to participate in similar experiences. When making plans for the work of the year it is not uncommon to have the children request to hear what the class in that room did the previous year. At times it affects the plan-making; more often it helps to confirm their belief that the present plans are an improvement over the earlier ones.

Records Serve for Future Reference. Records save time and effort. A second-grade group wished to go to a farm for a different purpose from the one that sent them to the farm in the first grade. The farm where one can see crops harvested was not easy of access from the city and it proved a great convenience and saving of time for the children to turn to their yearbooks and find exact information as to how this farm was reached. In fact this information was in such shape that the driver of the bus conveying the children was able to use it as a guide for his route.

Previous class records are consulted for directions that have proved successful in past years, or for data needed in class work. One first-grade group who had finished making their apple jelly were delighted when the cost of jelly made by a former class was discovered in the book of records for that year. Quickly came the suggestion that the cost of the apple jelly be put among their records in order that the next year's class would know which sort of jelly was cheaper for the class to make.

Records Furnish Useful Information. A second grade, after a museum trip, were much interested in the primitive

method of making fire. When they were referred to the record book of another group of second-graders and read the experience of that class, they at once formulated their own plan of going to the Scout leader and asking which Boy Scout could really strike fire. Having secured this information they invited the boy to try his luck at this art.

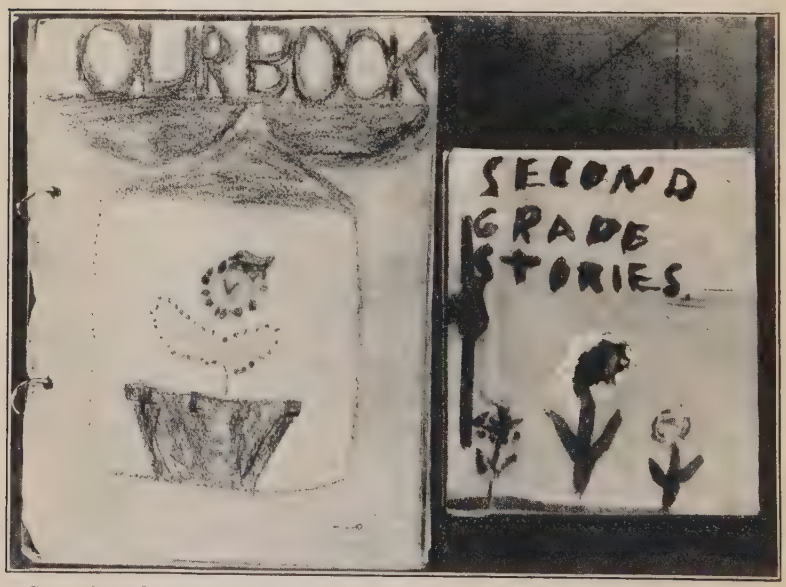
MAKING FIRE (Original Record)

When we were studying about Indians, we tried to make fire the way they did. We tried to do it by hitting stones together, but we could not do it. Then we rubbed sticks together, but they would not burn, so we wrote letters to Mr. Smith asking him to get a Boy Scout to come and show us how they did it.

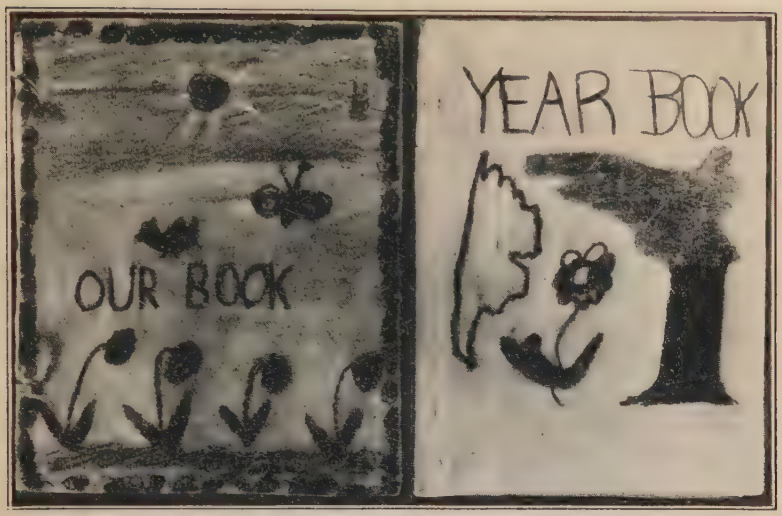
George came and he could make the wood smoke, but could not make it blaze.

MAKING FIRE (Second Record)

There is a boy in our school who can make fire. We think the Indians could not have done it any better.



Second-grade pupils designed these folders to hold their original stories



Records are more interesting when they are kept in files of the pupils' making

> Mr. Smith told us that Henry had made fire a good many times so we asked him to do it for us. He certainly knows how. Henry is a sixth-grade boy now. He will be in Junior High next year.

DESIRED QUALITIES IN RECORDS

The Record Must Be Interesting. Records of experiences should state the facts in such a way that the reader wants to know what happened. Not every experience of the school year should be put on record. Time as well as good judgment prevents this. Those events the record of which would be most useful and valuable must have first place. This is not a matter for the teacher's decision alone; it is a matter for training in judgment on the part of the children. When a member of the group wishes to have a record made of what he received for Christmas or what happened to him on the way to school the group must determine whether that bit of experience is worth using as a basis for a class record. Perhaps such content should go in a child's personal diary. A glance over the table of contents of three books of records

may serve to enforce the idea that the subject-matter of the record must be interesting and that primary-school children are capable of determining what is valuable material to record.

(Grade One)

1. What We Want To Do in First Grade
2. Our Doll
3. Our Doll's Brother John
4. Our Trip to the Store
5. Making Quince Jelly
6. Philip's Rule for Parawaxing Jelly
7. Our Hallowe'en Guests
8. Thanksgiving Cookies
9. The Fish That Used to Be in Room 1
10. Stuffed Dates
11. The First Snow Storm
12. Our Bulbs
13. The Way We Ground Wheat
14. The Coldest Day of the Year
15. The Visit of the Nine Indian Chiefs

(Grade Two)

1. Our Trip to the Natural History Museum
2. Laying the Corner Stone of the New School
3. The Best Game Played at Our Hallowe'en Party
4. Making Indian Bowls
5. How to Take Care of a Rabbit in a Schoolroom
6. Making Ice
7. Making Ice Cream
8. Making Butter
9. Making Cheese
10. Making Bread
11. Field Day
12. The Right Way to Plant Bulbs
13. Mr. Tierney's Farm
14. Amos's Trip to South America

(Grade Three)

OUR MARKET BOOK

1. Our Visit to the Wholesale Market
2. The Way We Went to the Market
3. The Cotton That We Saw

4. The Bales of Cotton
5. Testing Butter
6. The Open Market
7. The Cold Storage
8. Docks

THE RECORD MUST BE ACCURATE. To be of value the facts of the experience must be so stated that the reader may know exactly what happened. It is not necessary to have every detail stated nor all of the facts mentioned, but what is stated should be true to the actual experience. If it is a farm trip that is being recorded, whose farm was visited and how the class reached there would seem rather essential facts to record. If it is an account of the cost of ice-cream making, the items purchased and the cost of each item, the cost of the commercial product and where it may be purchased would be essential details, because all of those facts affect the situation, which is "Why Our Ice Cream Cost More Than Store Ice Cream."

THE RECORD SHOULD BE VIVID. The record should be so stated that the reader feels that he has participated in the experience. It must be childlike. Children are natural poets. They care about sound and color and smell. Their senses have not been dulled by the commonplace and by unheeded experience. They speak graphically when they speak naturally. If we can catch that speech and help them to retain it we can do no greater service in the teaching of English.

When Betty, in describing the difficulties of the automobiles in making their way through the heaviest snowstorm of the year, waves her arms in circles and says, "The automobiles make the snow dust fly round and round and round," we know full well what Betty saw. When the child describes in these words how the streets below the Woolworth Tower looked from the dizzy height, "The people and the cars looked like potato bugs crawling through the streets," we get a notion of the great distance between the child and the earth and a renewed sense of the relative insignificance of human endeavor when contrasted with great spaces and heights.

The following records offer an interesting contrast. The first is accurate but colorless.

OUR BULBS

We planted our bulbs November the seventh.
We put them in the dark.
We took them out of the dark in ten days.
They had shoots on them.
We could see the roots.

How much more delightful is the following account:

OUR BULBS

We planted our narcissus bulbs on the thirteenth of January.

We put them in blue bowls with shining white pebbles and water.

We thought the bulbs looked like onions.

We left the bulbs in the dark thirteen days.

That was until January the twenty-sixth.

When Jack and Billy brought them from the closet the bulbs looked like yellow candles on a cake waiting to be lighted.

We think the blossoms will be flames.

This came about simply from the children's enthusiastic expressions of how the bulbs had grown and how queer they looked. "They look like yellow grass," "The pebbles look like frosting on a cake," "They look like yellow candles waiting to be lighted," came spontaneously. The class decided the last sentence was pretty enough to write down.

Such expressions as the following are taken at random from records of children in the primary school. They show definitely that children express themselves colorfully.

Those were busy days then.
(*First grade, in describing how hard the class worked grinding wheat to make meal and flour*)

It looked like white specks of rice.
It was sparkling like stars.
The snow was George's birthday present.
(*First grade, telling of the recent snowstorm*)

How good and sweet it smells!
(*First grade, about the Christmas tree*)

Oh, we had the best time of all!
(*First grade, telling about building a house*)

The birds were having a concert, I think.
Their growling made the floor shake.
The seals' fins are like wings.
It was fun to see the sea-horses wave their tails.
(*Second grade, telling of trip to Zoo*)

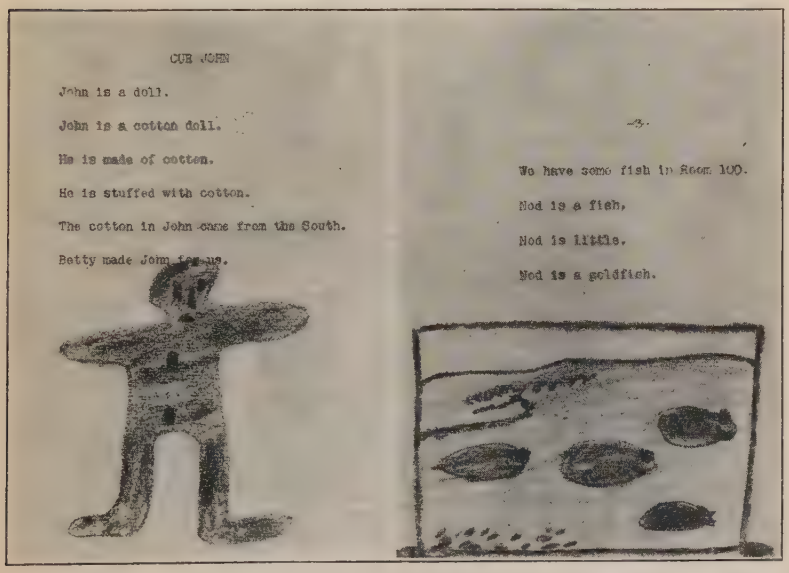
They look like potato chips.
(*Second grade, telling of drying apples*)

He said, "My doll is a Humpty Dumpty, he is so fat."
(*Second grade*)

One little sprout is beginning to peep through the ground.
(*Second grade, describing some tomato seeds that had been started*)

It was so cold when the man opened the door, a cloud of cold air came out.
(*Second grade, describing a trip to the refrigeration plant*)

We saw the Bailey's Beads.
They were the flashing of the sun around the moon.
(*Second grade's account of the eclipse*)


OUR JOHN

John is a doll.

John is a cotton doll.

He is made of cotton.

He is stuffed with cotton.

The cotton in John came from the South.

Betty made John for us.

-3-

We have some fish in Room 100.

Nod is a fish.

Nod is little.

Nod is a goldfish.

A school typewriter gives each child a legible copy of a record to illustrate

It is a beautiful white colonial house.
The door is strangely fashioned and seems quite queer.
(*Third grade, after seeing the Jumel Mansion*)

I got up early and saw the pale moon sailing in the sky and looking very dreary.
(*Third-grade pupil telling how he happened to think of a verse*)

At last I found a wee, wee thimble just big enough for my littlest finger.
(*Third-grade pupil telling what she found to use for a bathroom glass for the doll's bathroom*)

First two pouches appeared, then they burst open and before my eyes were two little feet.
(*Third-grade pupil describing the evolution of his tadpole*)

The Children's Part. The best work of this type arises in situations where children are constantly enjoying new experiences and where they are doing interesting things that are worth recording. Where children are experimenting, constructing, observing, reading widely, and living fully, there will arise plenty of demands for keeping good records of experiences. The best guidance for this work comes from a teacher who has fully in mind what particular values she seeks for her children in this activity. She does not confuse the issues and ask her children to write out the record by themselves, thus handicapping them by requiring attention to the form. Instead, she works with the group where class discussion clarifies impressions, corrects and refines expressions, and arrives at a finer result because of the unified effort. The class dictates and she with her pad and pencil takes down what they give. She reads it aloud to them so that they can think of the objectives for which they work:

It must be interesting.
It must be true.
It should give the real picture, sound, idea, or feeling.

With the seven- and eight-year-olds it is well to give them time for planning before the class discussions, and many times the children will come to the group with points noted on their pads which they think worth consideration. The

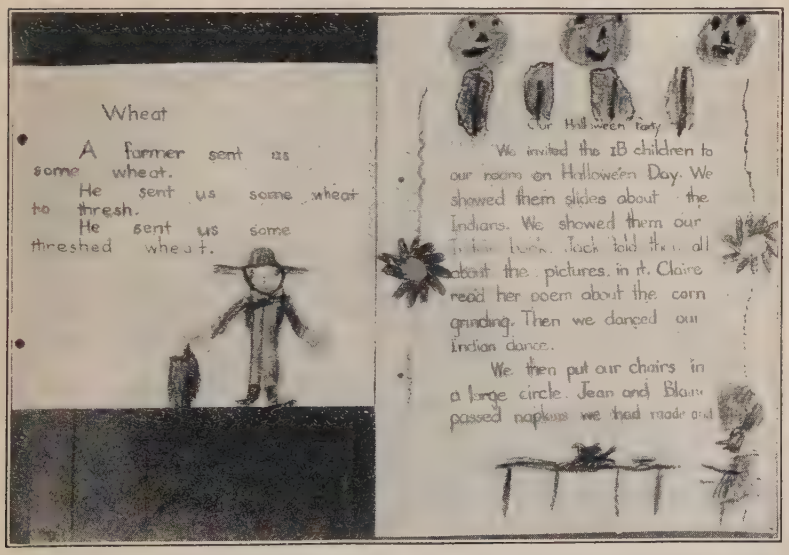
teacher values the records which the children make and uses them. These records constitute subject-matter for the grade and become valued reference material.

VARIOUS FORMS OF RECORDS

From the hurriedly written material done by the teacher in class the final record is copied in the most attractive and useful form possible. It may be that the teacher makes the copy in her best manuscript writing or it is done on a typewriter equipped with primer type so that the children can read it easily. The children may add illustrations, and the record is put into as correct and beautiful a form as possible.

These records may be preserved in a variety of forms. They may be included in the Yearbook or contribute to a book on a special subject such as:

Our Wheat Book
Our Market Book



Records may be hectographed for distribution among the pupils, and the teacher may make one copy for filing in the yearbook

A Book about Boats
The Best Times We Had in Second Grade
The Funny Things That Happened in Our Room This Year
Doing New Things
Telling New Things

Many times the records are material for the classroom newspaper.

There are several reasons why one should expect that the quality of composition in the room's record of experiences should be the finest that the class is capable of at that time. The fact that it is a permanent thing set down for the future as well as for the present and that it is to be used by others is sufficient reason for calling forth the greatest effort on the part of the children. It is the result of class planning, class discussion, class criticism. Hence the effort is not divided. It is directed toward expressing interesting facts vividly and effectively.

Rules as Records. Some of the most useful records that the children make are rules which govern their class organization and assist them in the care and use of their materials. Sometimes these rules are made for others outside of their own group, such as two rules that were displayed in a first-grade room: Over the children's clay work, which consisted of very attractive and beautifully made models of farm animals, was this sign, "Please do not touch." The interest displayed by children from other rooms and by parents had manifested itself by much handling of the modeled fowls and animals with the result that tails, bills, tips of wings and paws were broken or chipped off. At a class meeting it was decided that something must be done.

Several suggestions in the form of rules were offered. "If you handle these you will break them" was discarded because, as someone suggested, it was not always true. "Please do not touch our clay models because maybe you will break them" was too long. "Please do not touch" was chosen because of its brevity and because it said just what it was necessary to say. "Please close the door" was on the outside of

the door as well as on the inside because the opened door interfered with the ventilation of the room. The children in the room were perfectly aware of the situation and needed no reminder, but the sign saved their time, since it made the one entering realize the situation and made it unnecessary for the children to leave their work to close the door.

At times a sign has meaning only to the group itself and serves as a reminder of a rule. "Where is your sketch?" appeared over the painting easel in a room where the children had decided that in order to paint on the large paper at the easel one should have a plan in mind and a sketch to serve as a suggestion. In this same room, over the poster paints which had mysteriously disappeared on Hallowe'en due to the fact that the paints repeatedly had been left uncovered, hung a small sign, "Remember the Brownie."

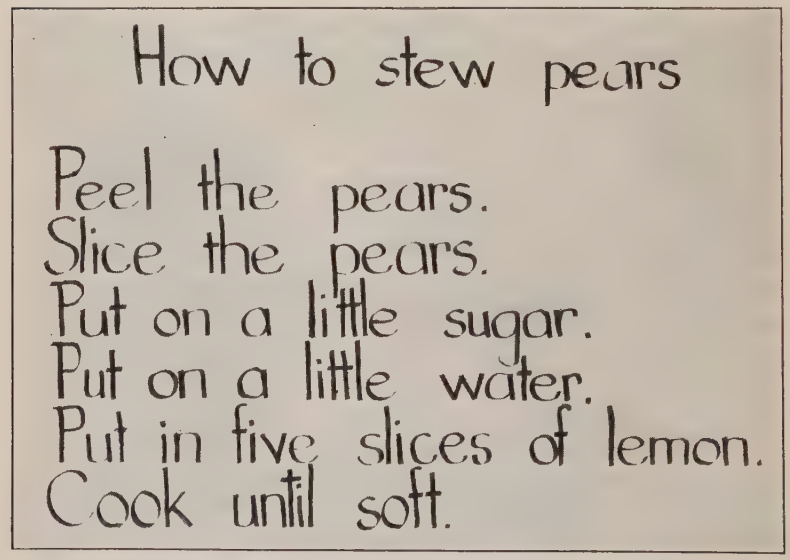
"Quiet Time" displayed during the study period was the result of a process of evolution starting with the idea that part of the reading hour should be so quiet that the group working directly with the teacher would not be disturbed. The group decided upon this rule, "Do not talk unless you have to." When it was found that some of the work chosen by a few of the children was by nature noisy work, this rule was added, "Choose quiet work." "Move around the room quietly" was put down as essential during the same week, and "Be thoughtful." These four directions appeared on the bulletin board for two weeks and when the space was needed for something else the class decided that "Quiet Time" was all that was needed to remind them of their four rules. The others were filed away in the room record book to be used if occasion demanded.

The true value in rules lies merely in the situation that leads to the formulation of them and in keeping them. To have these printed or written and displayed in the room may be utterly meaningless, especially if these rules appear in the same place in the room and have no change made in them from week to week. One must make sure that there is a use for the display or a reason for keeping them on record.

At specified times in every school certain situations are given special attention. Some schools have drives for safety, good posture, good food; or weeks when books, fire prevention, courtesy, cleanliness are brought to the very special attention of the children and the community. At such times specific rules and posters are formulated to organize and fix some of the most important features. When the posters displaying such rules or convictions have become dust covered, hang awry, or are frayed on the edges, it usually indicates that the display of them should discontinue.

Recipes for Class Use. Recipes and directions are in great demand in our present-day primary school where children are constructing, sewing, experimenting, and cooking. A glance through some of the recipe books of the first three grades discloses a liberal use of this form of composition.

The children use the recipes found in the yearbooks of the class before them merely as a reference. Their greatest



Accuracy and brevity are two valuable lessons that children learn from formulating and recording recipes

satisfaction comes from bringing recipes from home, experimenting to some extent where it is profitable, referring to recipes made by other classes, and finally formulating their own recipes. These are put in a form easy of access where they can be used by everyone.

There are two essential elements in setting down recipes and rules for future use. These are accuracy and brevity. Accurate recipes save time and material. Accurate rules save time and prevent misunderstandings. Brief recipes save time and are more convenient to read. Brief rules are easier to remember. These characteristics are not so easy to attain as might be supposed. Compare the recipe for quince jelly composed by a first-grade class and the one for making candles composed in the third grade.

HOW TO MAKE QUINCE JELLY

First you have to wash the quinces with a brush and cut them up. You don't need to take out the cores. Then you cook the quinces with some water until they get all soft. Then you put the quince pulp into a jelly bag and let it drip all night long. You have to measure the juice and measure just as much sugar. You have to boil the juice twenty minutes and then you pour in the sugar. It has to boil five minutes when it is stirred up all together. When it is done you pour it in some glasses. Then when it is cold you put on paraffin until it is all covered up. Then it is done.

TALLOW CANDLES

Cut a string about 2½ feet long.
Tie the two ends together.
Hold the opposite end from the knot.
Dip it into the melted wax ten seconds.
Take out and let cool.
Dip as many times as are necessary to make the candle the right size.

Now compare the two sets of rules on page 42, the first made by some third-graders who were not accustomed to formulating their own rules and the second by some first-graders who were used to this type of composition.

(Grade Three)

RULES WE MUST KEEP IF WE USE OUR LIBRARY BOOKS

You can't get another book if you have one already.
You have to cross your name off the card when you take your book back.
You mustn't use the book when your hands are dirty.
You must not lose your book.

(Grade One)

OUR LIBRARY RULES

Books are our friends.
Be good to them.
Use them with clean hands in a clean place.
Only goops mark books with pencils.
Put your name and the book's name on a card, if you take a book home.

The best results in this type of English composition are to be obtained where children are needing to use recipes and are finding reasons for formulating rules. Again, we find it is the genuine demand that determines the use and controls the practice in this work. It takes much practice and conscious effort to say what has to be said accurately but briefly.

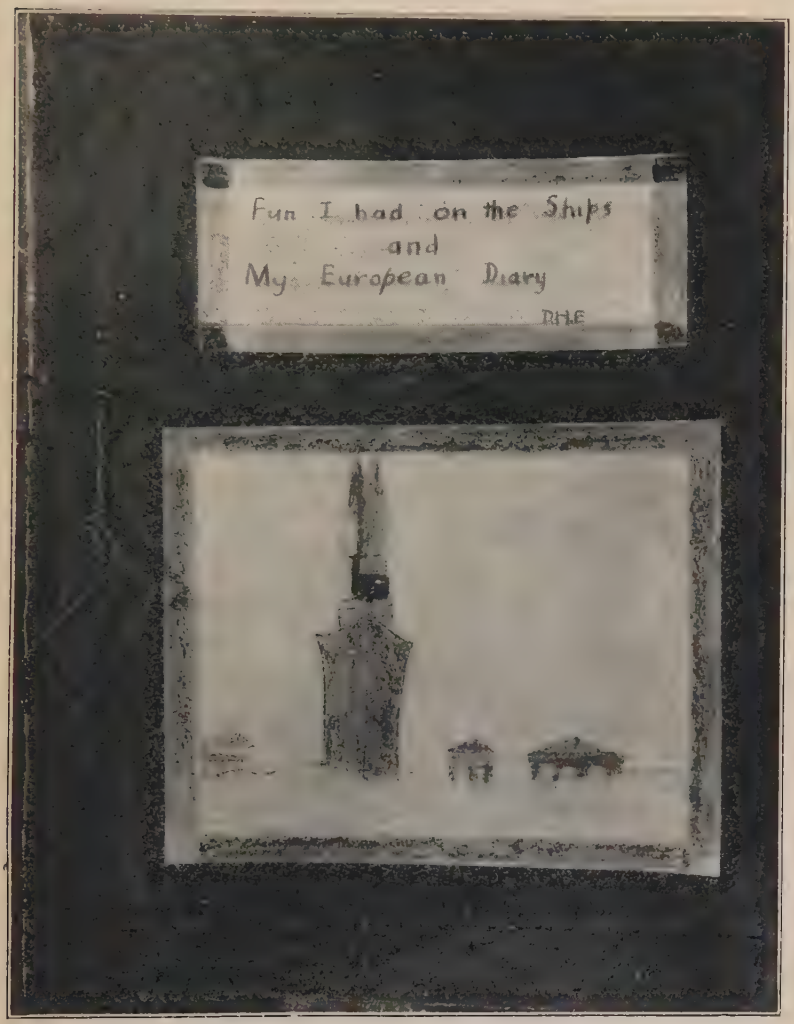
DIARIES

It is a very common custom among civilized peoples to keep some sort of record or account of unusual or worthwhile experiences and adventures. The term applied to these written records varies according to the purpose of the writer or according to his interests; but the general term "diary" seems to include all of these forms. Whether it is a written reaction to a new book one has just read, or an account of an automobile accident, or just a sentence or two in a "Line-a-Day Book" telling about a play, the diary is a piece of written expression which meets the need of people.

The Diary in Primary Grades. Children take a great deal of pleasure in recording events of their days at school or in writing accounts of out-of-school activities. Elementary

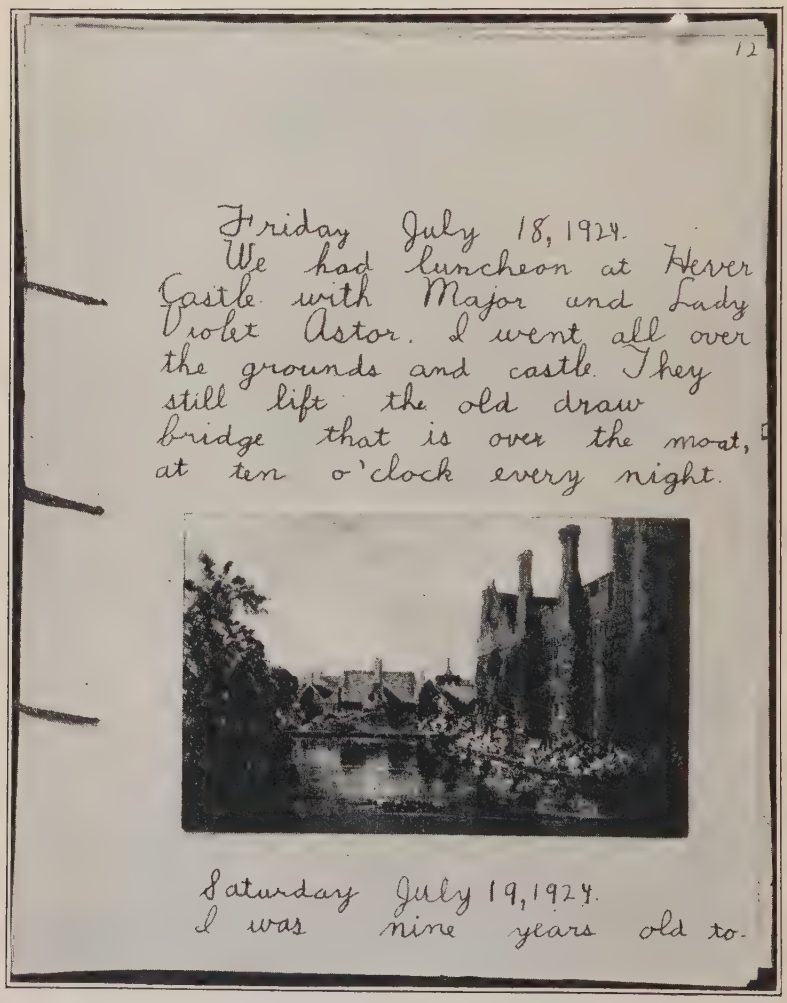
children show intense interest in this kind of expression. From the second grade through the elementary school the diary is valuable as live material for written composition.

In beginning written composition it is well to insist on

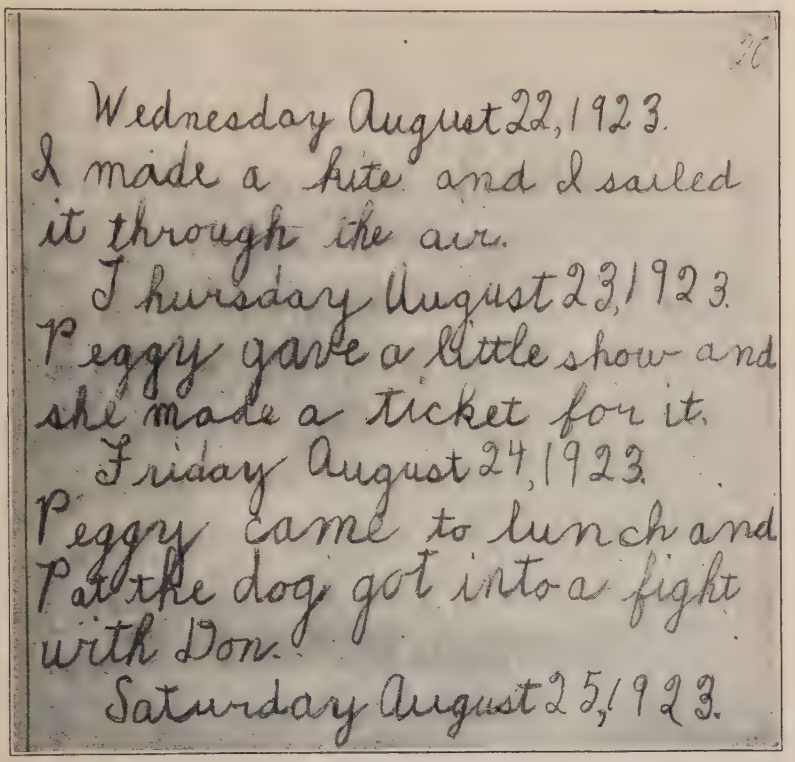


The cover of an eight-year-old boy's diary

brevity—short sentences and few of them. By so doing the habit of accuracy may be here begun and established, whereas if many and long sentences are written order will have to be made from the ensuing chaos. A diary is a most natural



In this diary, the cover of which appears on page 43, picture postcards were used to good advantage


Wednesday August 22, 1923.
I made a kite and I sailed
it through the air.
Thursday August 23, 1923.
Peggy gave a little show and
she made a ticket for it.
Friday August 24, 1923.
Peggy came to lunch and
Pat the dog got into a fight
with Don.
Saturday August 25, 1923.

A sentence a day made up the diary of one second-grade boy

situation for short and pointed sentences. Few explanations are necessary; writing therefore reduces itself to making a few topic sentences.

To write a full day's diary in the second or third grades would be sheer folly. Many mistakes in spelling, punctuation, and sentence structure would necessarily be made and a new need for overcoming and correcting the errors would result. In beginning written composition a safe rule is to avoid making a mistake. Psychologically and economically it is unwise to build anything but correct, habitual responses to the writing situation. Otherwise, if incorrect habits are formed, it becomes necessary to break them down, then be-

gin over again to form correct habits. The time thus wasted might have been spent on advancing to a higher goal of accomplishment.

One sentence correctly written and stated clearly is of far greater value in these early grades than pages of interesting material poorly written and vaguely expressed. Right here foundations for correct written English must be made, and a right attitude toward written expression established.

Composite or class work is very helpful in the first and second grades, and it may be carried into the beginning third grade to good advantage. If classes are unusually dependent on the guidance of the teacher, it seems wise to help them until they feel a gain in the power to express themselves. To have the entire group contribute to the day's entry in a class or individual diary keeps before each child a model of a correct piece of work and enables the slow child to organize his thinking and to produce results as well as the most apt pupil. An added advantage in the use of the model is the gradual awakening of the pupils to a feeling for sentences. For such composite work the teacher may write on the board during the language period the two or three sentences contributed for a particular entry. These, being in full view of the class, may be commented on and suggestions may then be made for improvement. If the class feels that two short simple sentences can be joined and written as one or that a long sentence should be broken up into two or three shorter ones, then actual constructive work has been started. Three or four periods will lead some child to make his own entry and to submit it to the class either as a model or for criticism. The difficulty in having children write alone at so early a stage is to get them to condense what they have to say so that few sentences are required for relating their experiences.

Children's Individual Diaries. The form in which a diary may be kept is immaterial. There are many satisfactory forms which it may take—specially bound notebooks, commercial diaries, or a few sheets of paper bound together with raffia, cord, or patent fasteners as the children

and teacher deem advisable. In one open-air second grade the group decided to keep a diary of a special kind. Since their classroom was on the roof of a city school the weather probably was the most dominant interest and influence in their school life. They used several sheets of ruled paper enclosed in a sheet of colored art paper for a cover and all held together by a colored cord. Each child decorated his cover to suit himself. No effort was made to write a daily record; only two or three entries were made during each week. The children dictated to the teacher the sentences they wished to write. She, in turn, wrote these on the board, from which the children copied them in their diaries.

As it happened, the weather and its influence upon the children's lives was the central theme for the entire diary. This was broken up of course into seasonal topics of special interest. For instance, during January and February the rise and fall of the thermometer was the guiding topic. The interest of the group is seen throughout this kind of record.

The title of this diary is "On the Roof." The following entries are copied from it:

January 12

The snow is falling all around. It is making the roofs white. Some of it is blowing in on my desk.

January 16

This is the coldest day we have had on the roof. It is 26°. It is not too cold for us to write.

January 20

We are going to make thermometers. Mr. Black, our science teacher, is going to help us. He told us many interesting things this morning about a thermometer.

January 31

We are having the first *real* snowstorm this year. It is very cold, too. Now we shall be able to bury our thermometer to find the freezing mark.

February 14

Yesterday we all had a letter from Peggy in Cuba. She said she had been bathing. It is warm in Cuba now. We

are going to learn why it is so cold in New York and so warm in Cuba just now.

February 22

The third grade is coming to our Washington's Birthday party today. We will entertain them by having a play about George Washington. We made our own costumes. We hope they will like our play.

A type of individual diary may be the record made of vacation interests, travels, or experiments. The following is a copy of a third-grade boy's summer diary. It grew from keeping an interesting record of trips and excursions which he made while he was in the third grade.

MY EUROPEAN DIARY

Friday, July 4

We sailed for England today at one o'clock. The name of our boat is the "George Washington." The band played as we sailed away from the pier. I waved good-bye to Aunt Mildred and Uncle Dick who came to see us off. I kept waving until I could not see them any longer.

(Here is inserted the picture of the boat.)

Sunday, July 13

Early this morning we went to Westminster Abbey to listen to the services. We saw where the Unknown Soldier of England is buried. Then we went to Buckingham Palace and saw the Foot Guards standing in front. We had luncheon at "Ye Olde Cheshire Cheese." I had roast beef and Yorkshire pudding. Later I visited Kensington Gardens and saw the statue of Peter Pan.

Many schools encourage children to keep some such record of summer activities which may be brought back to school in the fall for class display or school exhibit.

The following accounts are taken from two records made by second-grade children during their summer vacations:

June 4

I came to Aunt Jane's for a visit.

June 6

I made a volcano in the sand.

June 21

I was tight-rope walking on the clothes line.

This is another record:

Wednesday, July 4

It rained this morning. I shot off fireworks that we bought in the village. We saved the Roman candles for tonight.

Tuesday, July 17

I saw a baby wood-thrush. I think he had a broken leg. We put him under a tree where the mother bird could find him.

Thursday, August 9

I helped Roy clean out the hut. Then we went to the garden and picked corn and tomatoes for dinner.

A variation of the diary form is the recording of activities of a particular period of a day's work. An unusually interesting time during the day in many schools is that when each child works out his own plans, a period called by many names—"free time," "period for individual activities," "work period," "unassigned time," etc. In this time the teacher may suggest work which the entire class needs. She may use it for children who require individual help or she may use it for making up lost time on some definite piece of work. Such a period requires very careful attention on the part of the teacher, for she must be certain that it is not a time when energy is wasted and poor work habits formed. In some schools this period is given to individual work wherein each child carries out the plan he has made. The child may make a boat, a clay bowl, a doll's dress, paint a picture, read a story, practice his multiplication tables, write a composition or a letter, practice penmanship, or carry on any of the many activities which may be present in a modern schoolroom.

If the children write a diary telling what they did during this period there should be almost as many different entries as there are pupils in the room, for most of the pupils are

engaged in activities differing greatly from one another.

The following entries are copied from a "free-time diary" written by a third-grade child. At the end of this period five minutes were given to the writing of the record in the pupil's books. The teacher spelled words when necessary. Each child placed a piece of practice paper on his desk and the teacher wrote thereon the word or words asked for.

January 26

I practiced my part for our Health play. I am going to be a bottle of milk.

May 10

I got my puppets ready for my puppet show.

May 16

I helped James with his movie because Gordon said I might. Gordon is the head of the movie committee.

May 23

I made a bowl of clay for my father's birthday. On the outside was a father bird and some little birds. I did this to show how good father is.

In schools where this period is not a part of the day's program, the most interesting event of the day might be recorded, for instance:

September 20

Our new music teacher came today. Her name is Miss Smith. I know we shall enjoy our music lessons this year.

February 8

Today we had our first lesson with maps. I did not know that maps could be so much fun. We colored the water blue.

May 2

This morning we planned to have a school garden. We will plant it in Mr. Elson's vacant lot. He has cleared a patch for us. We hope to grow some vegetables to sell.

June 12

This is the last day of school. We had a picnic under the

big oak tree at noon. Miss Curtis told us stories while we ate. We had a happy time.

SUGGESTIONS FOR THE TEACHER. The time given to the daily recording should not be more than five or six minutes. If there is a need for help in spelling, each child should place a piece of scratch paper on his desk or table so that as the teacher is needed by a child she may write the word requested and pass on to the next desk. In this way no child feels that he is interrupting others who may be working or that he himself is being interrupted by someone else. This scheme serves to avoid distractions resulting from general oral requests for help.

If an ordinary blank composition book or notebook is used for the diary, the cover may be decorated or covered with a more decorative material. It should be an artistic as well as a neat book. This type of record is usually one that is prized by the child and by his parents; therefore each one should strive to make his diary worth keeping permanently.

THE CLASS NEWSPAPER

BEGINNINGS. The class newspaper of the six- and seven-year-olds has a most humble and simple origin. In fact one hesitates in applying this title of *newspaper* to material which usually makes its first appearance on the blackboard and in many cases does not come to be put on paper for many weeks. But owing to the fact that the children come to regard this type of composition as news and that in this form we see the first stages of the more complex affair, it will be well to give it the name "newspaper" as we trace its growth through the following pages.

Sometimes the children come into the first grade eager to have a daily paper because they have seen it in their visits to the first grade the year before, they have heard about it from their first-grade friends, or they have shared it when the first or second grade carried their copies into the kindergarten room. More often the newspaper grows out of the

necessity of keeping certain records of common interest, as for instance in one first-grade room where the children were trying to remember to bring their drinking cups, their work aprons, and their soap boxes from home for use during the year. A list of the needed articles was on the board and the group decided it would help them remember to bring these things if each morning the teacher should write down how many soap boxes, how many aprons, and how many cups appeared. The class newspaper originated in this form on the board:

Tuesday

Ten children brought their aprons.
Eleven children brought their soap boxes.
Fifteen children brought their cups.

Friday

All the children brought their cups.
All the children brought their aprons.
All the children brought their soap boxes.

This memorandum was headed each day by the day of the week on which the record was made. By the end of the first week the children were calling it "the news," and by that time all the children had brought their materials from home. The second week the teacher used this same idea in acquainting the children with the special teachers and announcing changes in the program. As in the first week, the children dictated the information and the teacher wrote the sentences on the board. A child made the suggestion that the real date of the news should be put down, and another thought they ought to have "Our Newspaper" written first, so anyone would know what it all meant. On Monday of the second week, the room newspaper looked as follows:

OUR NEWSPAPER

September 22

Miss Smith comes today.
Miss Smith helps us with music.
Miss Smith comes at 11:00.

The second week the teacher copied the news from the board and put it in a permanent form at the suggestion of one of the children who thought the information should be put where they could refer to it again. By the end of the second week suggestions for other pieces of news to be recorded came from the group, and in the third week such items as the following appeared:

OUR NEWSPAPER

October 3

This is a new month.
Miss Russell comes today.
Jane brought some beautiful flowers.
They are wild asters.
Our room looks pretty.

Again, the notion of a class newspaper may grow out of the children's first attempts at reading. Where the teacher realizes the importance of using children's first-hand experience as materials for reading, she will be using symbols the meaning of which can readily be grasped by the children. The children will tend to call such material "news":

We are in First Grade.
We are in Reed School.
We are in Room 10.

This, again, is material dictated by the children and written before them by the teacher. The idea to be expressed is not subordinated to a desire for repetition of certain words or phrases for the sake of teaching reading.

Development of Standards. The growth of the activity depends directly upon the quality and degree of interest manifested on the part of the children. If the children are caring very much about recording their own enterprises in order that they may use the records later, or that someone else may enjoy or use them, these simple accounts covering a variety of ideas and expressed in short matter-of-fact statements will grow to a fine well-rounded group of compositions, such as are found in the third-grade newspapers. Meanwhile

this growth will manifest itself in many phases of class criticism and greater and greater participation.

Whereas at first a few members of the class are dictating the sentences and criticizing the form, as time goes on and the interest continues this number will increase rapidly. The time will soon come when all of the ideas suggested cannot be used and a careful choice must be made. *Record the most important things* will be one of the first standards set up by the children. This greater participation will make it necessary for the next standard to be established—*Record the things we are all interested in.*

The children will very soon wish to do some of the writing themselves and we hear them say, "Now, Miss Black, I'll write *Room 8* if you will do the rest." Or, "Let me put down the period," "Let me make the capitals," and again, "I'll write my name in the place where it belongs." This interest and attention to the mechanics of the record come about through the fact that the newspaper is being written in front of their eyes. Although the teacher is the scribe she is wisely taking her children into the process by interesting them in it and making them feel it is their affair. She may do so in any number of ways that suit the abilities of her group. It may be that she will let the child who has a decided spelling ability spell some words as she writes, or she may ask others to read to see if the written form is as it should be.

In one room a more mature group often arranged surprises for the rest of the children by setting up in a Plymouth Chart[1] with words and phrases already printed for them by the teacher, certain pieces of news for the daily newspaper. When a word or phrase was needed and was not at hand they attempted to print it with their price and sign marker.[2]

[1] Plymouth Chart—A wall chart of heavy paper 36 inches by 35 inches mounted on wood at top and bottom. Used to hold securely in place any standard printed words for sentence building as well as all kinds of homemade printed cards and strips. Chicago: The Plymouth Press.

[2] Printing outfit, usually called "Price and Sign Marker." For printing cards, charts, etc., in large type to be read at a distance of six to ten feet. Approved size of type, capitals, $\frac{7}{8}$ inch. Milton Bradley, Springfield, Mass., and other school supply companies.

Class Criticisms. Class criticism manifests itself in many ways. Such a newspaper as the following called forth strong condemnation.

THE MORNING NEWSPAPER

November 6

We finished "Charley and His Puppy Bingo."
We started a new story.
We saw a play in assembly about Book Week.
We went to gymnasium nicely.
We planted narcissus bulbs.

"There are too many *we's*." "All of the sentences begin the same way." "What are you going to do about it?" asked the teacher. "Let's start the sentences in different ways" was the suggestion of one boy and the result was as follows:

OUR NEWSPAPER

November 6

"Charley and His Puppy Bingo" is finished.
A new story is started.
We saw a play in assembly about Book Week.
Our narcissus bulbs are planted.
We went to gymnasium nicely.

"All of the things we say about George's birthday ought to be together" was the criticism of a six-year-old when this newspaper was being composed.

(First draft)

Today is George's birthday.
When we woke up this morning we saw the sparkling snow.
George is six years old.
The snow was George's present.

(Second draft)

Today is George's birthday.
George is six years old.
When he woke up this morning he saw the sparkling snow.

The snow was George's birthday present.
Hurrah for the snow!
Hurrah for George's birthday!

From these criticisms it is seen that the children are building up another standard for this type of record—*Put down what we want recorded in the most interesting way we know how.*

These early stages of the class newspaper may be characterized then as simple in form, having very brief items of a rather personal nature, and dealing with things and affairs in the more immediate environment.

Three Class Newspapers. A careful consideration of the following newspaper and those reproduced on pages 57 and 58 will make clear how these simple beginnings lead into more and more complex forms, with ideas extending into wider fields of interest and with many more ideas more interestingly told.

(Beginning of First Grade)

OUR MORNING NEWSPAPER

September 30

Little Richard came today.
Little Richard is a doll.
Little Richard is Susan's doll.

Simplest Forms of Newspapers. There are many ways in which the class newspaper of Grades I and II may appear. It may be blackboard material only, where it is written as the children dictate and is left there until another one is ready. It may appear in the teacher's finest hand printing or writing. Again, the teacher may set it up with the price and sign marker on large sheets of unprinted newspaper. A permanent form of the paper is not essential but its value can be readily seen. It may thus be used for reference and stand as evidence of the children's growth in composition. They delight in this evidence and chuckle at their earlier attempts to express their ideas.

If the permanent form is to be used by all of the children it will need to be made in large enough type for all to see and on

(Middle of First Grade)

OUR WEEK'S NEWSPAPER

February 26

We are writing a story about two little boys.

We are going to make a book of our stories.

There was a terrible storm last night, with thunder and lightning. A window in Anita's house blew in.

The Open-Air Grades broadcasted over the radio. They told about the weather. The children explained about our shadows. One child recited "My Shadow."

I have a little shadow
That goes in and out with me.

Some children played the piano, others sang songs.

One was a French song.

Henry is going to Germany. We all gave him a gift.

It was a traveling bag.

large enough paper to hold the material and provide room for any illustrations of their own making the children care to contribute or for any pictures found in magazines or newspapers which further illustrate the ideas expressed. The children tend to be greatly interested in the use of the large sheets because it makes their class paper seem more like a real one.

In schools where duplication of copy is possible with a mimeograph, hectograph, typewriter set with primer size type, or some duplicator, it is possible for each child to have

The 2A News

Monday, February 23

Roswell and his mother and brother and a friend made taffy.

Marjory's daddy does tricks every night.

Romayne went to Central Valley last summer and saw a big farm with sheep on it.

We have some new flowers in our room.

Jean had a birthday on Wednesday.

James' grandmother has gone to California.

Leonard Waller's father is making a radio.

Sammy's mother had her birthday on Saturday.

Our crocus is beginning to grow. One little sprout is beginning to peep through the ground. It must think spring is coming.

James made a bed for his sister for her birthday. He is making a mattress, some pillows, and a bedspread.

Iola, Adele, Romayne, James, and Joseph went to Miss Castor's class to read to them. They liked it so much that they asked us to come again to read for them and they would see if we have improved. They sent us letters to thank us for coming to read for them.

Roswell was playing with James and he found two insulators. He had two other insulators, so now he has four. He has some wheels, too. He is going to make a factory.

Leonard Waller drew a picture of our farm on Monday. We have it in a frame in our room.

his own copy. In this case the children may file their copies for use in the classroom or take them home to share with their friends and family. It is surprising how much interest is shown by parents and other visitors in these files of the children's daily or weekly news issues.

A Newspaper in Third Grade. Building upon the foundations laid in the first and second grades, the child enters the third grade with a very definite idea of the form and function of a class newspaper. He is becoming interested also in another form of chronicle—the daily newspaper which comes to his home. He knows, however, that this contains factual material about events taking place in every part of the world. It answers a more universal demand, much too advanced for him. His interests are more immediate and are embodied within his own social group.

Yet this daily newspaper, seemingly so far removed, helps him to recognize a need for an organization of the contributions to his class newspaper. He soon comes to the realization of the fact that certain sections of the daily paper are given to world news, some to sporting events, others to the reporting of scientific research, etc. This is the medium through which he becomes aware of a systematic scheme of procedure and in which he sees the advantages of a well-ordered sequence of arrangement. He carries over this information to his classroom, and while he does not attempt to build his class newspaper upon so elaborate a structure, yet he models his organization upon the general make-up of the daily paper which comes into his home.

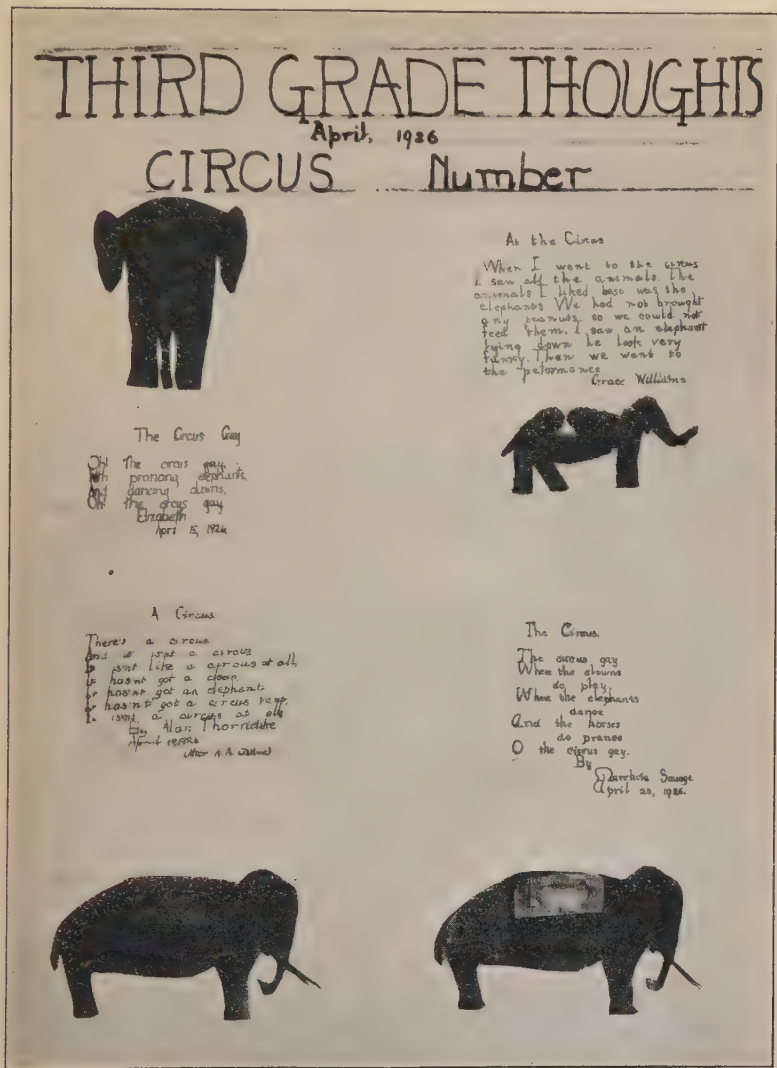
Up to this time the news of the classroom is given orally, or dictated to the teacher who later puts this news into written form. These early attempts usually are but sentences built around a general interest. When the child reaches third grade, however, he begins to manifest a curiosity in the out-of-school occupations and activities of his friends. He wants to know more about the things his classmates are doing, about the opinions of his friends regarding certain national characters, about the way his classmates celebrate a holi-

day, etc. At first he is satisfied with an oral explanation, but soon he wants this information in written form, either to keep as a permanent record or to share with other classes for their greater enlightenment.

Organizing a Class Paper. For the teacher to stand before her class and say, "Now, boys and girls, we are going to have a newspaper in our room and you are to write all the news items for it" is quite as fatal to live written English as is the most formal exercise from the traditional textbook. If a class paper is needed, if the children discover and recognize the need, even though the teacher may help in this recognition, then, and then only, should the work be carried on.

At first the success of such a publication will depend a great deal upon the help and guidance given by the teacher. She may even find it necessary to direct definitely the first few issues, contributing most of the news or shaping those items submitted by the class. Her "copy" will necessarily provide a model in penmanship, punctuation, capitalization, sentence form, and neatness. Very soon the children will wish to add personal news items of their own. Certain committees will wish to make announcements through the newspaper. Thus a real need for their own writing will be launched. Gradually, they may assume the managing of the paper and the responsibility for taking care of other technical details but the pupils should continue to expect the teacher to contribute as well as they.

The paper may be a daily issue or it may be a semi-weekly or a weekly bulletin. In the beginning it would seem wise to have a frequent publication rather than one extending over a long period of time. In the latter half of the second grade and in the third grade, where the children write most of the news, a weekly number would seem advisable. Very soon after beginning a newspaper an editor may be appointed whose responsibility it is to receive items of interest from the children and the teacher. Each member of the group must consider himself a "reporter." The editor's duties include the censoring of all news; here he should be but a member of



The third-grade child has a more definite idea of the form and function of a class newspaper. This special number was issued when interest in the circus ran high

a censorship committee in which the teacher acts as chairman. All news items should be neatly written, should have no misspelled words, and should be free from mistakes in punctuation. Reporters should correct designated mistakes before final acceptance.

The news may be records of school events only, or after the need for more organization is felt it may recount world or local activities. A real newspaper may be studied to find out what news may be of general interest and information. A newspaper which is too highly organized is apt to bring dissatisfaction to young children, for managing numerous details may crowd out interest in the real purpose of a paper —the writing of interesting news for youthful readers. A two-column issue may provide sufficient planning for a beginning second-grade or third-grade newspaper. For instance:

NEWS OF GRADE III

(Column I)

Ned has chickenpox. We miss him very much.

We have a valentine box in our room. Jane and Anne made it of red crêpe paper. We are going to fill it with valentine letters for one another.

Our reading test was great fun. It showed an improvement for everyone in the room.

We are learning our table of 8's this week. Almost everyone has been checked on the arithmetic chart.

NEWS OF THE WASHINGTON BUILDING

(Column II)

The Sixth Grade invited us to their valentine party. We have written them a note of thanks.

The Civic League is going to have a fair. We are planning to have a lemonade booth.

The Washington Basketball team won the game last Friday. Some of us went to the game with Miss Duke.

The Fourth Grade gave a puppet show last Friday. The name of it was "Pinocchio." Everybody enjoyed it. We are going to plan a puppet show next week.

Next week is Patriotic Week. We are going to have a program in assembly. All the grades will have a part in it. Our mothers and fathers are invited to come.

The High School Orchestra came to our building on Tuesday. How we enjoyed their concert! Everybody was sorry when it ended. Our children all want to learn to play an instrument before they go to high school.

Again there may be a section of the paper given to original riddles, original verse, stories, and illustrations. An entire issue may be made up of pictures or there may be a "picture supplement" made by using kodak pictures of special events —a trip to a lumber mill, a school picnic, or a picture of the class president, the editor of the newspaper, or any member of the class. These pictures should be labeled appropriately or, better still, should have one or two sentences written about each one.

THE SPECIAL ISSUE. Another form of special issue was used by a third-grade group for a number of weeks. They wrote about the most stimulating interest present at a particular time; for instance, in October they had a Hallowe'en number, and in November a Thanksgiving issue was prepared. They had a Book Week number, a Poetry issue, and a True Story number, to say nothing of Christmas, St. Valentine's Day, Arbor Day, and Memorial Day issues. These are a few examples of contributions taken from special numbers of *The Third-Grade Times.*

I. HALLOWE'EN NUMBER

We are planning to entertain the Fourth Grade at a Hallowe'en party. We are decorating the room with pumpkins and cut-out black cats. Oh, but it looks spooky! We will draw the shades and light our pumpkins when the Fourth Grade comes. Then we will tell ghost stories. Some of us will read our Hallowe'en poems.

JANET

WHAT HALLOWE'EN MEANS

Hallowe'en means hallowed or blessed evening. In some churches the first of November is a feast day. The night before is a holy evening. Long ago people thought ghosts and spirits walked on that night.

THOMAS

Poem Section

Oh, Jack o'Lantern dear
How lonely you sit there,
And not a single person near
To keep you company.

JIM

HALLOWE'EN

There was an old witch,
She sat on a broom,
She kept on riding
Till she reached the moon.

LEILA

II. VALENTINE ISSUE

Story Section

THE FIRST VALENTINES

Do you know why we have Valentine's Day?

A long time ago there lived a priest named Valentine. He was very good to all his friends. He used to visit the sick. Then one day he, himself, became so ill that he could not go to see his friends. He did not forget them, for he wrote them letters and sent them messages of love. After he died the people thought it would be nice to do for others what he had done for them. They sent letters to their friends on his birthday. That was the way Valentine's Day started.

ELIZABETH (with help)

A VALENTINE

I was a very happy little Valentine with lace linings and a picture of a little boy and girl kissing each other. I was put into an envelope which was held by a little girl with long brown hair and blue eyes. She wrote on the envelope:

MISS JULIA BEERS
R. F. D. No. 1
Steubenville, Ohio

Poem Section

I'm so lonely and so sad,
If you'll be my Valentine
Then I'll be happy and glad.

BOBBY

TO MY PUPPY

Oh, cunning little puppy
Sitting in the snow,
To you I send my Valentine
Saying I love you so.

MARCHITA

I have a little Valentine,
It's pink and red and blue,
I'm sending it far, far away
With all my love to you.

ELIZABETH

III. BOOK WEEK NUMBER

It is now Book Week. We are trying to find out more about new books this week. Book stores send us catalogs full of names of good books. We are going to the library to see all the new books. Miss White will tell us about them.

MARTIN

MY BEST BOOK

There is a book I love best of all. Its name is *Dr. Dolittle's Circus.* It is a very funny book and that is why I like it. It tells about a seal that got dressed by himself and stood on his flappers. I am going to lend it to our library. I hope everyone will enjoy it.

EDNA

PETER PAN

There is a book that I once read
At night before I went to bed,
About a boy named Peter Pan
Who never wished to be a man.
Also a little girl named Wendy
Who flew away when it was windy,
And last, not least, the pirate Hook—
This is a most exciting book.

FRANK U.

MY FAVORITE BOOK

I saw something shining in a dark hall. I thought it was some gold. When I went near to pick it up I heard a big growl. I jumped aside and a black object rushed past me and down to the darkest corner of my room. I ran

after it. When I came near out jumped a little brown bear with two bright eyes shining like pieces of gold. He said, "I am your friend that you meet in your book called 'Buster Bear.'" We were friends forever after that.

ROGER

WHEN I WAS IN BOOKLAND

Once upon a time, long, long ago, I went to Bookland. Whom do you suppose were the first persons I met? Why, nobody but our good old friends, "Men Who Found America." They said to me, "Read me," so I sat right down and read.

GAYLEY

THE WAY TO USE OUR LIBRARY

The librarian wishes you to follow these rules:

1. Try to get books before school in the morning.
2. Get your book from the shelf and bring it to me. I will write your name in my record book.
3. Keep a book until you finish it.
4. When you return a book, bring it to me and I will check it on my list.
5. Return books promptly.

ARNOLD, *librarian*

MATERIALS USED FOR MAKING THE NEWSPAPER. Just one copy of each issue was made because all the work was written by the children on ordinary ruled paper and then this paper was pasted on the large piece of blank newspaper. When the number was completed, it was loaned to the other primary rooms for several days, and many times by special request it was sent to children in other schools in the city, who in turn sent their paper as an exchange. Schools in the same system exchanged papers regularly and in many cases papers were mailed to schools in other cities. Great interest may be aroused in exchanging work of this sort and the inspiration and help from friendly criticism are of untold value to any group of children. Country schools in particular are interested and benefited by this kind of exchange since they need the stimulus gained from knowing what other children are doing.

If large sheets of wrapping paper are used for the news-

paper the children may write their items on ordinary ruled tablet paper and paste them in columns on the larger sheet. This gives plenty of space for large handwriting, for notices, for crayon or water color illustrations, and for magazine pictures. It is almost impossible to produce more than one copy of this kind of issue. In some cases the work has been hectographed by the teacher and a small copy has been made for each child to take home or to send to a friend. If this is done the sheets may be made as small as 9x12 inches and be very satisfactory.

Again, the teacher may be able to have the paper typewritten, or the older children in the building may print the paper in their printing shop. Each group teacher must solve this problem for herself and decide upon the material and method of producing work that is within the power of the children. Excellent results may be obtained by using coarse wrapping paper or inexpensive newspaper which may be purchased at a very small cost from any printing shop. This seems even more practical for young children than the highly elaborate scheme of having many copies of hectographed or typed material.

Naming the Newspaper. In selecting a name for the class paper the children will be able undoubtedly to suggest many titles. The names of the daily or weekly papers with which they are familiar will be popular, but the teacher should encourage as much originality as possible and perhaps lead the children away from the commercial title which has been used so frequently.

THE CLASS MAGAZINE

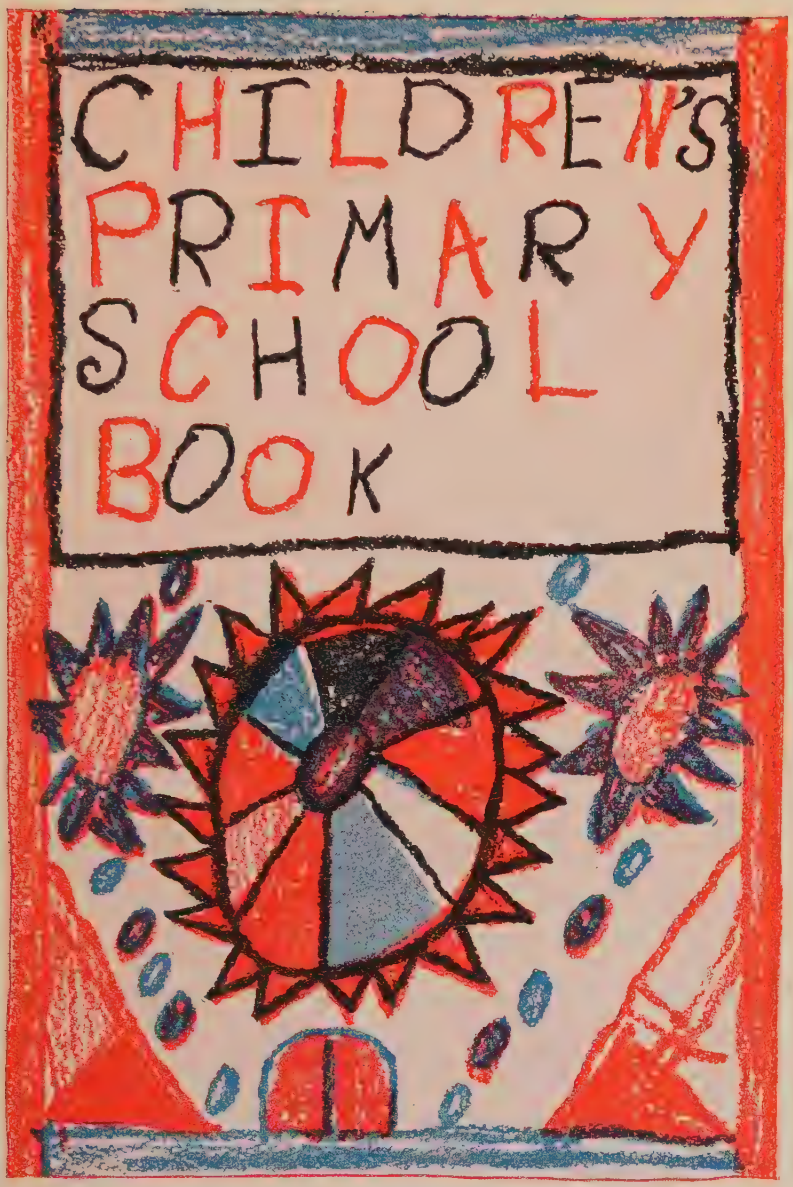
An Outgrowth of the Newspaper. Sometimes class publications are planned to include only factual material, and this scheme crowds out the use of more imaginative and creative written work. Legitimately such contributions are as vital as any submitted, but they have no place in the procedure indicated. Children recognize their worth and ac-

knowledge that they deserve a place in some form of record. But even that forces them beyond the accepted medium for recording their written English. Through friendly class discussions the distinction between "news" and "story" may be brought out and some plan devised for the use of each.

If the class is not willing to alter the original plan of publishing only news in their paper, then a special form may be planned for utilizing this other kind of contribution. Here may be the beginning of a class magazine. There may even be a demand for both kinds of publication after the purposes of each are thoroughly understood. If the magazine is voted for, there should be a definite understanding of the distinction between it and the class newspaper. Contributions to it are to be distinguished from those for the paper by their originality of theme and of treatment. Original verse, nonsense rhymes, and jingles fall in the magazine category; unusual reproductions of favorite or appropriate stories may be reserved for this publication. And certainly here is the medium for encouraging a growing interest in writing the unusual and the freshly original story.

The class magazine need not be issued so often as the classroom paper, for contributions to it will be neither so frequent nor so general as those to the newspaper. The forms also should differ, for magazines usually appear in book rather than in sheet form. There should also be an attractive cover design for the magazine, and possibly a foreword or introduction on the first page or perhaps a table of contents.

How One Class Used a Magazine. An advanced third grade in a certain school published both a paper and a magazine. The latter, called *The Echo*, was issued quarterly throughout the school year. Thus in the entire nine months a new issue appeared every two months. In this case each issue was built around a special interest. The first one appeared early in November and included the contributions for September and October; it was a Hallowe'en number. The second number was dedicated to Christmas; the third was a Viking number; and the fourth, more general in char-



Primary-school children designed this cover which was used on a book recording their various activities

acter, was called "The Jeffersonial" and was dedicated to their own Jefferson School.

In the preface of the first issue appeared a note explaining the reason for having a magazine and the methods used for publishing it. Each issue had a dedication note outlining the guiding interests and inspirations responsible for each number. The finished result was possible only through composite or group dictation, which was criticized, altered, and rewritten several times before the result was acceptable. In the Christmas number the following dedication was inscribed:

DEDICATION

For hundreds of years echoes have brought through the ages the joyful tidings of Christmas. You, our book, are another Echo. We dedicate you to the happy spirit of Christmas. Go, spread our songs and messages to our readers.

THE CLASS

This festive number was attractively made of green mounting paper, with a suggestive Christmas drawing mounted upon its bright red cover. The compositions and poems were written upon regulation lined paper and pasted on each page. In some instances a border design of holly or bells, or a vignette or foot decoration was added to the page. Scattered throughout the pages were original sketches either appropriate to the story or to the season. The book was bound together and tied with a glittering gold and red ribbon—truly a real Christmas message.

SELECTIONS FROM A CLASS MAGAZINE:

I. *The Record*—published twice a year by the children of Group Three.

TRUE STORY NUMBER

Page 1

INTRODUCTION

Don't you like to hear true stories? We love to tell them at Story Hour Club. We thought you would like to

hear some of them too. We have written a few of our best ones in this magazine for you to read.

GROUP THREE

Page 2

CONTENTS

1. The First White Man to Come to America
2. A Cruel Spaniard
3. Did the Norsemen Discover America?
4. Harold, the Viking King
5. Joseph and His Coat
6. David, the Shepherd Boy
7. How My Dog Saved the Baby
8. A Trick My Cat Played on Me
9. The Beggar's Dog
10. A Boy Hero
—And others

Page 3

THE FIRST WHITE MAN TO COME TO AMERICA

Christopher Columbus was a little Italian boy. He used to love to lie in the warm sunny sands by the seashore and listen to the sailors talk about the great ocean. In those days even the wisest men believed that the earth was flat.

When Columbus grew to be a man he thought that the earth was round and that he could sail around it. No one would help him, for not many people believed as he did.

Finally the king and queen of Spain gave him three ships and sent many sailors to go with Columbus. He sailed across the Sea of Darkness and discovered America. No white man had ever been here before him.

JEAN

Page 14

MY KITTY'S QUEER PLAYMATE

"Meow, meow, meow," I heard, then a scratch at the door.

I knew my kitty was calling me. I ran to the door and opened it. Can you guess what I saw? My yellow Alexander with a snake in his mouth! All the family came running to see him. Wasn't he proud? My father had to take the snake away.

After that Alexander always played with mice.

MIDA

II. *Our Magazine.*

Written by Grade Three
Fairview School
Published every two months

The following issues appeared during the year:

Harvest Number
Holiday Number
Snowbound Number
Spring Issue

III. *Month by Month in the Stone Schoolhouse.*

Page 1

Dear Readers:

This is the first issue of our school magazine which will appear every month from now on. All the classes in Room I of the Central Ungraded School have written something.

The poems and stories were written for this number by the upper grades. The pictures were drawn by the first and second grades. John Martin made the cover.

THE EDITORS

Each month brought new stories, poems, and interesting compositions from these contributors. The magazine was circulated among the families of the children and was read eagerly both at home and at school. No effort was made to issue special numbers, but generous contributions written about general appropriate themes and significant interests and activities guided each issue. The magazine usually had three sections; the first given over to stories, both original and adapted; the second to poems, jingles, rhymes, riddles, and nonsense; and the third to descriptions or accounts of activities and social happenings.

VALUES DERIVED. The most outstanding of these values must be social since both publications are social in origin and in development. A few of these to be noted are:

1. Growth in ability to work together.
2. An increasing power to receive and to give criticism.
3. Development of leadership.

4. Provision of opportunities for the exercise of judgment in a perfectly natural situation.
5. Provision of a medium for bringing about a social unity in the classroom.
6. Provision of an activity in which every child in the group may have a share.
7. Stimulation of an intellectual curiosity toward the world at large.

Some of the phases of English emphasized through these mediums may be listed as follows:

1. These class periodicals provide a real reason for writing. This writing is usually a satisfying activity.
2. Organized thinking usually results from writing of this kind.
3. English so taught is more likely to function than when presented as a formal exercise.
4. This kind of writing presents a need for the use of the more formal phases of written English such as—
   - Capitalization
   - Punctuation marks
   - Correct writing of titles
   - Meaning and use of a sentence
   - Meaning and use of a paragraph
   - Use of margins
   - Necessity of neatness in appearance of a composition
   - Correct spelling of words
   - Penmanship of a high quality

CHAPTER FOUR

HOW TO USE TITLES, LABELS, BULLETINS

WHEN the six-year-olds decided to give the room doll the name of "Betty," there was no question as to their feeling for the doll. By so naming the cherished toy it was raised to an ideal level, for "Betty" was the name of a room favorite and her absence was keenly felt by a group who had acknowledged her a leader in many things and had sought help from her daily. The pink cheeks of the doll were presented as sufficient evidence of the resemblance to the real "Betty."

The group who changed the name of the visiting white rabbit from "Peter" to "Wink" had forceful arguments to support their claims. As the rabbit was cared for, watched, and talked to day by day, it was asserted that the only answer he ever made anyone was to wink, and when the question of his preference for that name was put to him his final approval was given by a wink.

THE VALUE OF NAMING THINGS

DISTINCTNESS OF MEANINGS. The children in our primary school are curious about people, about things, and affairs. They are seeking for meanings. "What is it?" seems to be the universal urge. Names are the first step in satisfying this curiosity. Names give one a certain control of the situation, at least a handle by which to manipulate the occurrence. As the children stand about the aquarium in which goldfish are darting to and fro one is almost certain to hear, "Which one do you like best?" "Which is largest?" "The long tailed one swims fastest." "The biggest one must be the father." The fish are being characterized.

As the new member of the class makes his way into the room and before there is time for an introduction one can hear polite inquiries in the group. "Who is it?" When the new doll pays her first visit to school it is not long before interested children have discovered the newcomer's name and are repeatedly referring to "Beatrice." It gives immense satisfaction to the child to sum up the whole situation and name it because it signifies that some part of the situation at least is understood and is distinct in his mind and by its name can be distinguished for all time.

Stimulation of Interest. A first-grade child came home from his first day at school unusually enthusiastic over the fact that part of his schoolroom was called "The Library." "I spent most of my morning in the library," he reported with great pride. A group of six-year-olds were greatly impressed with some notebooks in which they were placing their silent reading reactions due to the fact they had named them "Our Study Books." The name, because of the meaning that lay back of it, gave additional pleasure in the use of the book. "What is it?" ask the group as the child presents a piece of modeling at which he has been working for some time. "Oh, it isn't anything. I just made something," is an answer that calls forth quick condemnation from fellow workers, and a sudden drop in interest is manifested. If the answer had been "It is a statue," no matter how poor the resemblance, there would have been at least a point of departure for their thoughts. Such an answer gives the group an opportunity to interpret, to compare, to supplement, and suggest. "Billy's statue" raises the piece of modeling to a higher level of interest. It denotes the creator and limits the form. One's interpretation is kept within certain bounds. But to have Billy's statue given such a name as "The Hungry Dog" arouses active reflection and furnishes an opportunity for genuine appreciation. It stimulates an interest.

We see wise teachers, then, using this interest in names in a variety of ways to arouse an interest in the thing itself. "There are three poems here which are all about the same

thing, but all have different names—'The Sleepy Song,'[1] 'Evening Song,'[2] 'A Child's Day.'[3] Which one shall I read?"

We see her letting the children anticipate the story as they talk about the name of the book they are about to read, or the story they are about to hear. "Rumpety Dudgett's Tower"[4] calls forth such remarks as "Isn't it a queer name?" "Who is Rumpety Dudgett?" "That sounds like mischief to me," says Ray. "It can't be a giant because it sounds too little." "Read it," comes eagerly from many.

Permanency of Meanings. These handles or names which the children have acquired can be used over and over again. In case Betty, the doll, is broken or the group move on and she is left behind, Betty still is talked of and referred to. Wink was sent back to the farm after his short visit in the school, but he was not dropped out of the conversation of the children. He still appeared. "I am sending you a book I made for the library," wrote the six-year-old boy when he moved from the school. "Do you have Study Books this year?" inquired the third-grader who returned to his old room to pay a call. The meaning was a permanent thing. The name made it easy to deal with the idea.

Learning to Fit Names and Meanings. It has been our tendency in regard to this acquisition of names to be more interested in the names than in the meanings that lie back of them. It has given the teacher satisfaction to hear her group using new words and apt phrases regardless of the means of acquiring them. Our emphasis has shifted. Where in former times it was the teacher who supplied the title of the essay, the picture, the story, or what not, it is now the children who are dignifying and honoring their production by giving it a title. It is the creation of the children and they name it in order that they may interest others in it, that they may make

[1] "The Sleepy Song"—Josephine Daskam Bacon, *Poems*. New York: Charles Scribner's Sons.

[2] "Evening Song"—Fannie Stearns Davis. (See p.358.)

[3] "A Child's Day"—Walter De La Mare. (See pp. 346-47.)

[4] "Rumpety Dudgett's Tower"—Julian Hawthorne. New York: Frederick A. Stokes Co.

its meaning clear, and that they may make its meaning permanent.

HOW TO USE NAMES

Naming the Newspaper. The class newspaper, as described in Chapter III, is to be used by the whole group. It is read by visitors in the room, by interested parents. It may be left on file for the use of another class. It may be taken home. What it shall be called is of utmost importance. "The name should certainly tell that it's a newspaper"; "It must have something in the name about news"; "It should tell whose it is because people will want to know who the news is about"; "It ought to tell whether it is morning news or afternoon news"; are the various opinions from the second grade. The suggestions were placed on the board for reference:

Our Newspaper
The School Paper
The Children's World
The Children's Journal
Our Journal
The Second Grade Morning News

The Second Grade Morning News was chosen, but was changed to *The II-B Morning News* on the following day when it was discovered that the II-A's had a morning paper.

It may give us a fuller appreciation of the ever enlarging field of understanding on the part of children to note here the names given to the newspaper by the same group of children as they carried this interest on from grade to grade.

Grade I-B—Our Newspaper
Grade I-A—Our Morning Newspaper
Grade II-B—The II-B Morning News
Grade II-A—The Weekly News
Grade III —The Little World News

Naming Classes. In a first-grade group where the personnel of the reading classes changed from time to time, due

to the provision made for varying abilities, the special groups decided that the names of the classes should suggest what the children were doing in the class-time spent with the teacher. "The Library Class" was chosen for the name of the group who were learning to choose their own books and read at their own pace. "The Tar Baby Class" was chosen because that particular group thought that story the best in the book they were enjoying together. "The Game Class" indicated a certain group who spent their reading time with materials designed to call for some motor reactions to reading. This particular group named and renamed themselves many times during that year, but the names chosen always suggested their organized ideas of where they were in the various stages of learning to read.

Naming Committees. When a committee is given its name, its duties are pretty well defined, so in rooms in which the children share in the organization and take over to an increasing extent certain tasks and responsibilities, one sees on the bulletin posted by the first-grade president:

THE COMMITTEES FOR THIS WEEK

Lunch Committee:
  Pails—Helen
  Tables—John
  Towels and napkins—Robert
  Water—Walter
Library—Susan, Harold
Key—Donald
Blackboards—Hope
Aquarium—Marion, Ned
Flowers—Evelyn, Ann

In the first grade the names of the committees designate a very specific meaning. In the second-grade bulletin we find that the title is much more inclusive.

COMMITTEES—FEBRUARY 1–MARCH 1

Housekeepers—Sue, Mervin, Grace
Librarians—Philip, Treadwell
Assembly—Blaine, Jean, Claire

Titles for Pictures Brought In. The interest in pictures on the part of the little child often expresses itself in the picture brought to school from home. Many times these pictures are from the newspapers or current magazines and suggest a news item or a piece of interesting information. When they are first brought in and put on the bulletin board or in a scrapbook set aside for such a purpose the title usually suggested to accompany them is, "My Picture," or "Helen's Picture." This grows, with wise guidance, to include some definite statements concerning the picture and bit of news. Some samples taken at random from such a scrapbook, where pictures and titles were placed for filing after they had appeared on the bulletin board, are as follows:

These two boats are going to race.

Tommy

Three Cats

These three white cats won a prize at the cat show.

Edith

Brave Men

These men were attacked by wolves.
They killed all the wolves.

Arthur

A Good Doctor

The monkey has a sore tooth.
The man is a monkey-doctor.
He is giving the monkey medicine.

Dudley

A Joke

This is not a hippopotamus.
It is a potato.

Alexander

A Good Time

These children are in Florida.
Do you see the palm tree?

Dick

A Sheaf of Wheat

The young lady has a sheaf of wheat.
She is taking it to the President.

JOAN

At the first of the school year the six-year-olds dictated their titles and descriptive sentences to the teacher. As soon as they were able to do their own writing they handled that part themselves, with help in the spelling at times.

THE POEM AND ITS NAME. "What is it all about? I can't see any sense to it," said George after Wayne had read his poem. "It's the way I want to feel when I get very hot," was the answer. "Why didn't you say so?" George asked. Titles stand for meanings. More meaning was needed than had been suggested in the verse itself. The title added to the poem made the meaning complete.

Coolness

The little birds are resting on a hot summer day.
When the sun has gone to rest
The night birds sing and sing and sing!

THE FUN OF NICKNAMES. The playful use of names gives great pleasure to the seven-year-old. No teacher can afford to let this go on without at least taking enough part in it to recognize and value it. It is such fun to nickname, to find the name that suits the individual. Harriette was overjoyed when someone likened her to Martha in a story the children had shared, and begged everyone to call her Martha. She worked and played true to her ideal for days and days. In one group where the story of Peter Pan had been greatly enjoyed it proved to be great fun to arrive in the morning and erase the name of one's favorite character from the board and assume that name for the day. Captain Hook and his pirates' names never appeared in the lists on the board but the popular characters, Nana, Mrs. Darling, Mr. Darling, Tinker Bell, Wendy, Peter Pan, the Mermaids, Michael, and John went through the busy day with a fine interpretation

of the characters, and woe be it to anyone who for the moment called the child by his real name.

Naming Stories and Plays. Dorothy brought her story to the story hour and when called on by the leader said, "I have been writing a story. Shall I read it to you?" "What is it about?" the group asked. "Jane and Her Dog." "Oh, yes, read that!" When Janet wished to present her play to the group so that they might decide whether to use it as a class play or not, the name was requested at once. "A Happy Family" sounded interesting enough to merit a hearing.

The first attempts at stories, poems, plays, pictures, and statuary are usually not named because the interest is in the process of making rather than in the product. As soon as the product becomes the main issue the name or title appears. Especially is this true if the result is thought of in terms of how others will enjoy it or use it. The product of one's work must be intelligible and must appeal to one's peers.

Naming One's Yearbook. A second-grade class were collecting samples of their English work of the year in a permanent form. From time to time they had filed away things of importance to them. The books were all different. One child had put in only specimens of her own work. Another had chosen from the mimeographed sheets the stories and poems the class had jointly composed. Still another had kept the original stories and poems of her own special group of friends. The books showed distinct individuality. The name of the book was the question before the class. Many thought the books should all have the same name, such as "Work Done in Grade II," or "Our Second-Grade Book." As the discussion proceeded it was found that since all the books were very different in content the names also should be different. Each child left the discussion determined to find just the right name for his or her book. The next day the children had a very jolly time describing the contents, each of his own book, and asking the class to guess what the name of the book was to be. A list of some of the titles will reveal how earnestly these children tried to show the meaning and

nature of the books in the titles which they selected:

Edna's Own Book
Betty and Jane, Their Book
The Stories and Poems of My Friends
Important Things
Second-Grade Stories and Verse
History and Geography
My Good Pictures
Our Cooking Recipes
Our School Pets
All About Grade II
My Best Work
The Book of John
A History of Grade II
Our History

Naming the Assembly Program. Great thought and effort will go into the naming of the assembly program because when the program is sent around or posted on the school bulletin board it must make everyone eager to hear that program. "A Radio Program" was anticipated with great enthusiasm as it was well known that the school did not possess a radio. The announcement by the fourth grade of an assembly program which read "Our Favorite Poems" sent a third-grade class to select some favorites and there was a most profitable week spent in choosing their favorite poems. How they did enjoy that assembly program and how interesting it was to discover that the fourth grade shared some favorites in common with the third grade!

OUTLINES

At first thought, to suggest that the primary school child is interested in outlines or that he has any use for outlines in his work seems out of place. But if we watch to see how children are using titles in their creative work we discover a definite form of outline that little children are using in order to facilitate their activities.

A Child's Outline for a Book. Jack in the first grade was busy for more than two weeks during his work period

making his own *Dr. Dolittle* book for the room library to supplement the real copy. Jack had objected to the lack of colored pictures in the book and to the absence of certain pictures, so he took it upon himself to provide for the omissions. "I am going to have these pictures in my book" was Jack's original plan.

A BOOK OF DR. DOLITTLE

John Dolittle, M.D., The Animals' Friend
His House and Garden in Puddleby
The Animals' Flower Stall
They Start to Africa
On the Shore (in Africa)
John Dolittle at the King's Palace
Going through the Jungle
The Monkey Hospital
The Pirate's Ship
The Little Boy and the Doctor Eating Bread and Jam
Jip and John Dolittle Find the Little Boy's Uncle
The Two Heroes in the Garden

More titles appeared later as the work progressed. Jack's table of contents for his book proved to be a good general outline of the whole story.

An Outline for a Play. In Janet's list of scenes for "A Happy Family," we again see a clear outline of her play.

Scene I. Getting the Children Up
Scene II. Morning Exercises
Scene III. Setting a Rabbit Trap
Scene IV. Going to the Beach
Scene V. At the Beach
Scene VI. Home Again

A Luncheon Plan Outlined. In settling plans for a group undertaking the names given to items for special attention suggest the children's use for a definite outline. When the children were deciding on their spring luncheon for their mothers, and after much thoughtful planning had decided they could prepare a simple luncheon to be served at one o'clock and that they should give a short program, they

worded their memoranda to guide them in the undertaking as follows:

OUR LUNCHEON FOR OUR MOTHERS

Invitations
Reception
Luncheon

Food
Tomato Soup Crackers
Celery Water
Ice Cream Cake
Stuffed Dates

Dishes

Silver

Room Decoration
Flowers
Pictures
Cleaning

Table Decorations
Place Cards
Doilies
Candlesticks
Flower Bowls

Program
Play
Stories
Song

An Outline of a Trip. The six-year-olds wished to share their farm trip with the whole school at the weekly assembly. Several of the children had been making large poster pictures of the trip and these were decorating the room. The suggestion for the assembly which was made and which was enthusiastically agreed upon was that the class would paint more pictures so that the whole trip would be shown and that they would have the names of the pictures displayed first. It would be a real "moving picture" of the trip. The captions for the pictures turned out to be descriptive sentences. These sentences were written by the teacher as the children dictated them and different titles were chosen until all the pictures were planned for. This list of titles was used by the children as they checked off the pictures that were finished and mounted ready for use.

The order of presenting the pictures was also made easy by this written outline. The sentences were printed by the teacher in large type for the whole assembly to read easily and the cards were held one at a time by the children so all could see first the sentence, and then, as the card was turned around, the picture.

The captions were as follows:

A MOVING PICTURE

Our Trip

Room 100 left Horace Mann School.
We saw boats on the Hudson.
It was fun on the ferryboat.
We saw pretty colored trees on the way.
We stopped at Harold's summer home for lunch.
Mrs. Dike gave us nice pears from her pear tree.
The milk was delicious.
We arrived at the farm.
We saw many kinds of vegetables.
We played in the haymow.
We saw the horses.
We saw the cows.
The geese looked so pretty. } *on one card*
They looked like a parade. }
The music was quack, quack from the ducks.
Before we went back to Horace Mann we rode on a little black pony.
Peter Rabbit lived in a cage.
Some of us were afraid of the hens.
The ducks' wings looked as if they were tangled up.
We brought home carrots from the garden, pears from the trees, and a pumpkin for Hallowe'en.
Hurrah for the farm!
It gives us good times and food.

Titles were used in this case to reorganize the children's interesting experience in a way that would give pleasure to many.

The best use the primary teacher can make of titles, then, is to see to it that her children are actively engaged in doing things that require naming, and to see to it that the environment for her group of children is such that they are ever seeking to make it more and more meaningful.

USES OF LABELS

To Facilitate the Children's Work. One can scarcely think of a primary-school room where labels are not in con-

stant use and where the children are not finding an ever greater demand for them. Let us take for consideration those first few weeks of the school year when the main business of the teacher and the class is to get their room in running order and to reduce all routine affairs to a minimum. This room is a place where one is to live and carry on one's work and play, so there are many materials that must be cared for. The more actual living going on, the more things there are to be kept in order. There are utensils and materials of all kinds—hammers, nails, wood, needles and thread, cloth, aprons, egg beaters, dishes, dusters, a mop, a broom, games, pictures, rope, wire, boxes, and so on and on. Some schools have special rooms for special things so the cooking equipment and supplies are cared for in one place and the industrial art tools and supplies are put together in another place; while in other schools provision has to be made for the care of all the equipment in one room. What is there to work with? Where can I find it? These are vital questions to the teacher and children during these first weeks and a continued interest during the year.

One's own things are easily labeled. So we place the individual's name on those articles that must not be shared, such as aprons, rubbers, pencils, crayons, soap box, paint box, etc. Commonly shared supplies need labels also. With the kindergarten group the teacher takes care of much of the labeling by showing the children the definite place for the tools, and the place is distinctive enough to be its own sign. If the places, however, are so similar as to cause confusion, a picture or a color which suggests the meaning of the tool or material is used.

In the first grade we see the sign in the form of the name of the object. One first-grade teacher whose cupboard space was particularly limited had so carefully labeled spaces on her shelves for newspapers, games, large pieces of cloth, small pieces of cloth, buttons, bowls, clay tools, tissue paper, paper towels, vases, etc., that she was especially successful in reducing unnecessary work to a minimum.

The children's share in the orderly arrangement was in repainting or refurnishing the containers and pasting on the labels. A morning's visit in that room the second week of school found the children busy labeling freshly painted, attractive boxes, *Scissors*, *Extra Crayons*, *Nails*, *Needles*, *Thread and Thimbles*, etc.; while another group were labeling attractive glass jars, *Soda*, *Salt*, *Sugar*, *Flour*, etc.; and a third group were pasting labels on the cupboard door that read, *Duster*, *Mop*, *Broom*, *Floor Brush*, *Dust-pan*, *Cleaning Cloth*. In the second and third grades we find the children deciding on and writing their own labels, even decorating them.

All during the school year there arise situations that call for labels. The jelly has been made and is to be put in the closet to save for the Thanksgiving baskets or for the Christmas gift to mother. It needs a label. The files for saving samples of one's work call for labels. The library needs

"Before we went back to Horace Mann School we rode on a little black pony" was a second-grade boy's title for his picture

organization, and the library committee makes and places such labels for the library shelves as *Readers*, *Fairy Stories*, *Stories of Real Life*, *History*, *Animal Stories*, *Geography*, etc. Specimens of work placed in the exhibit cases in the school halls for the large school exhibit need labeling. All of these and countless other opportunities arise for naming a thing in such a fashion that it can be intelligently used by others.

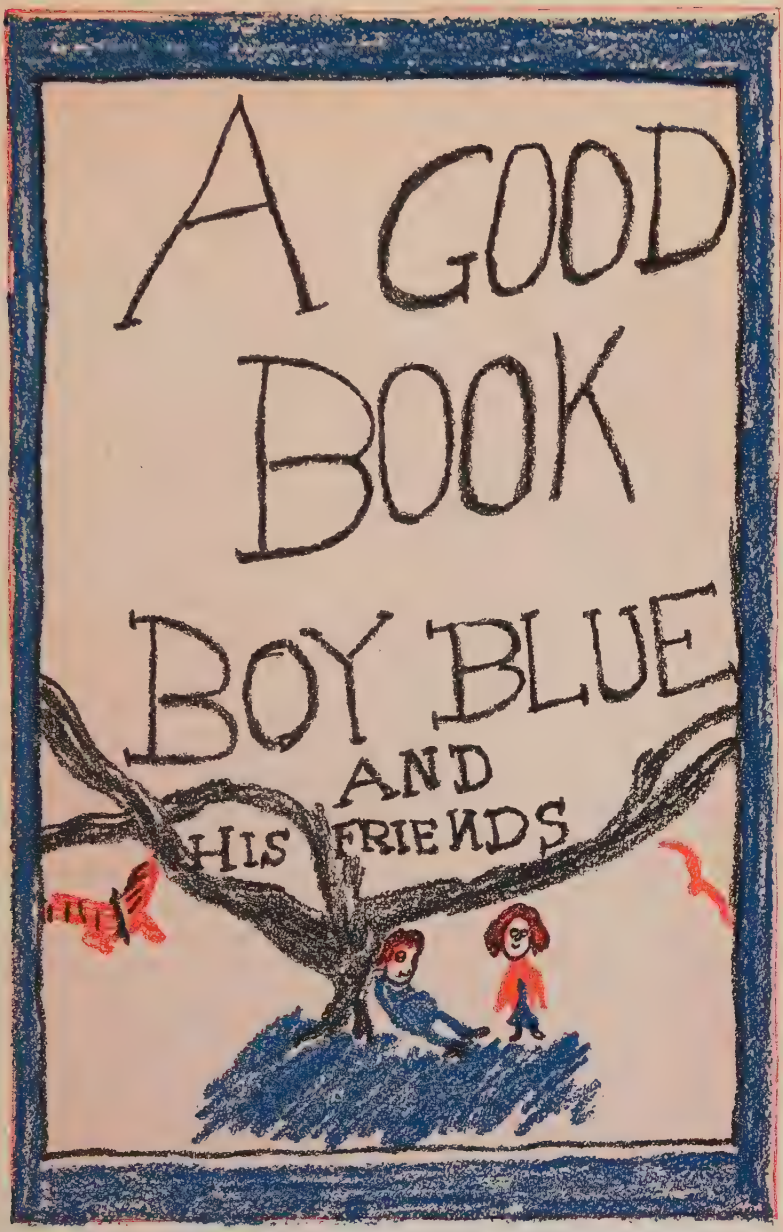
Of course the teacher can easily do this labeling. It can be quickly done by her, but if she does it she is failing to give her children an experience that is rich in social learnings and in organizing meanings. She is failing also to make intelligent use of excellent opportunities to teach phases of English. A teacher who fails to recognize and employ such opportunities will almost certainly resort in her English work to barren, formal exercises which will not be nearly so effective.

USES OF SIGNS

Serve as Reminder. As it has already been suggested in Chapter II, signs are at times brief statements of definite rules put in such a form as to arrest attention and to be easily and quickly read. We observe in one primary room a shelf on which is the sign "Lost and Found," and in that room no time is wasted by unnecessary discussion concerning articles that are left lying carelessly about. "Lost and Found" represents an arrangement previously made and understood by all. "Put your shop plan here" means that if one's plan for working in the shop is posted on the bulletin board, the plan can be referred to quickly by the teacher, it may serve as a guide in class discussion, and it may stimulate other children to see chances for improvement in their own work.

Much unnecessary questioning and useless discussion are avoided in the crowded program of the school when announcements indicating uncertain and changeable events such as these are used:

Class meeting today
Change your shoes now



A book poster is a good way to let your friends know what books you have enjoyed, a second-grade class discovered

Put on your aprons
Don't forget your newspaper today
Quiet time
Assembly today
Story hour at 11:00
No shop work today
Miss Baker comes at 10:00. Paints today

At the first of the school year most of the sign making and some of the composition will be the teacher's, but as the children feel increasingly their responsibilities and share in the room organization, more and more will they appreciate the convenience of such signs and they will suggest them, make them, and use them. "We must have a sign for our bulbs," said a second-grader at the class meeting the first week in March. "The snow will soon be gone and sure as anything everybody'll be running over that spot."

"What do you want to say on the sign?" asked the class president.

Many suggestions were offered, with this chosen as the best:

Keep off
Flowers are planted here

A committee was chosen to make the four necessary signs and to follow the suggestions given as to the color of paint and size of boards to be used. The suggestions of these children were excellent criteria for judging the worth of a sign.

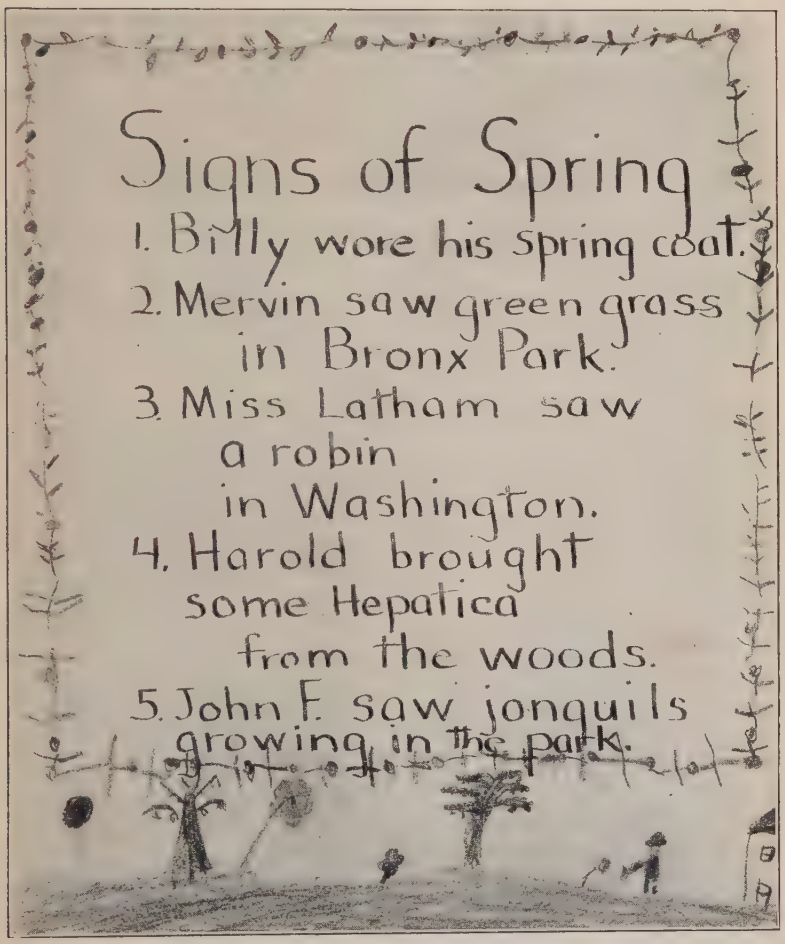
"You must make the words the plainest part, the part easiest to see," said Ann. "The words must stand out."

"It would be nice to decorate the sign because that would make people look at it," was Wilmoth's comment.

"We will have to put it where the children will read it before they get a chance to walk on the flowers," said William.

Stimulate Curiosity or Interest. As the use of posters with their vivid characteristics of color and apt phrase have crept into the life outside of the school, so it has found a definite place inside the school. We find children making posters which point to particular situations, rules, conditions, and coming events. It may be the health poster that

appears during those trying winter days when it is such hard work to get into galoshes, leggings, sweaters, coats, scarfs, and gloves and when the children are tempted to spend the recess indoors. The poster which is composed by a small group or individual as a surprise to the others or by one room for another suddenly appears on the bulletin board showing



Seasonal posters and bulletins were interesting work for a second-grade class

one picture of a thin pale-looking child sitting in a chair reading a book and another robust child with very rosy cheeks ready to go out to play. Written underneath is the question, "Which one is the wiser?" Again it may be a book poster such as Mary Payson made after she had said to her teacher that "Ameliar-anne and the Green Umbrella"[1] was such a good book she thought everyone should read it. Ameliar-anne and the five little Stigginses eating cakes and tarts featured largely on this 18x12-inch drawing with a decorative border of green umbrellas and oranges. The poster read:

A Good Book
To Read
Ameliar-anne and the Green Umbrella

By means of a poster a second grade invited the primary school to their exhibit of wild flowers which they arranged one Monday morning when many children had returned from a week-end in the country, laden with signs of spring.

Come to our
Flower Show
After Nine
We hope you'll have
A very good time
Room 109

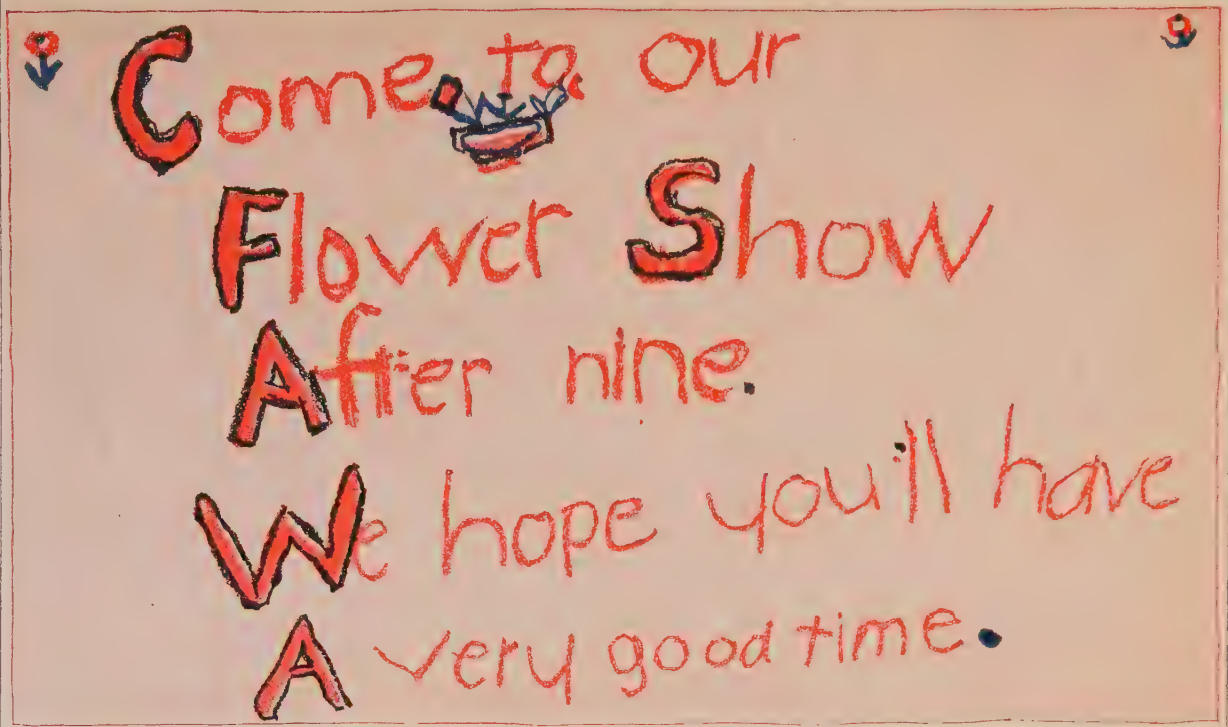
The curiosity of the six-year-olds knew no bounds when they found on one of their tables one morning a miniature sled, a tiny gun, a drum, a wooden soldier, and a sign that read:

We are going to read you a story about these toys.
Room 109

The seven-year-olds found a remarkably appreciative audience when they arrived to read their story.

When the second-grade children were preparing to give their luncheon for their mothers, many signs were used to further their plans and facilitate the work. There was so much to be done and it was so necessary that all features of

[1] *Ameliar-anne and the Green Umbrella*, Constance Heward. See p. 473.



This poster was used by one second grade to invite the first-grade pupils to a flower show

the luncheon should receive the proper amount of attention that the committees posted such signs as these on paper of sufficient size for the children to sign their names in the proper place. Having signed one's name the responsibility for that work was assumed.

Doilies

We need forty doilies.
Write your name with the number you make.

Pictures

If you will make a spring picture, write your name on this paper.

Flower Bowls

Who will promise to make a flower bowl?
We need eight good ones.

Candlesticks

Write your name if you are going to try out for the candlesticks.
There must be sixteen.

These signs were changed as the preparations were nearing completion to such as these:

Doilies

Make some more doilies.
Ten are needed.

Flower Bowls

The bowls are to be fired Friday.
We need two more.

Candlesticks

Five more candlesticks needed.
They must be finished before Friday.

Pictures

The pictures are finished.

The first attempts at written English are likely to arise in connection with the need for names, titles, labels, and signs.

Because of their brevity and the simplicity as to composition and punctuation, the children gain control of this medium of expression early and use it often. In their dramatic play there are daily uses for these forms of written English, and you see children leaving their work or play to write a "Stop and Go" sign for the street, a "Danger" sign for the elevator in the doll apartment, "Tickets" for the railway station, "Conductor" for the trainman's cap, the name of a store, of a street, of a ferryboat, of the hospital, the prices of food in the play meat market, signs advertising plays for the doll theater, labels on tickets, etc. Because the children do use this written expression so commonly in their work and play, whether in school or out of school, the teacher is wise who sees the fine opportunity offered thereby for training in some of the abilities and skills indicated at the close of this chapter.

MEMORANDA

Use by the Group. One cannot think of a genuine situation where children are planning and working toward some desired end in which they do not need to use memoranda. This is another type of brief written composition often called for in life which can be acquired in the early grades of the school. We see children going home with a list of things they are planning to bring for the next day's work, such as for their weaving:

Old white cloth to be dyed
Pieces of colored cloth
Cardboard

Posted on the bulletin board for convenience is such a memorandum as this:

THINGS NEEDED FOR OUR PICNIC

Our lunch
Our rubbers
Our sweaters
A basket or bag for wild flowers

In this same room there is in evidence memoranda such as this:

ACT I

Characters:	Properties:
The maid	Table
Four blackbirds	Cupboard
	Rolling pin
	Pan
	Spoon
	Pie crust
	Pie tin

ACT II

Characters:	Properties:
King	Pie tin
Queen	Knife
Servant	Chairs
	Table
	Plates

ACT III

Characters:	Properties:
King	Two screens
Queen	Two chairs
Maid	Two tables
One blackbird	Money
	Bread and honey
	Clothes and basket
	Clothes line
	Clothes pins and bag

In the second grade we notice such memoranda:

Unfinished stories in Story Club:

Charlie and His Kitten Topsy.....Arthur
Ameliar-anne and the Green Umbrella.....Alice
The Twins and Tabiffa.....Peter
The Turnip.....Albert
Why the Kettle Sings.....Doris
A-Wáy-She-Go.....Dick

Books we want to hear read:
Peter Pan
The Wind in the Willows
More of Lear's Nonsense Rhymes
The Velveteen Rabbit
The Just-So Stories

PERSONAL USE. Some personal memoranda in the third grade will suffice to show that while in first grade most of these memoranda were dictated by the children and generally written by the teacher and that the children were realizing and valuing their meaning, by the time the children have reached the third grade they are making their own.

THE PRESIDENT'S MEMORANDA FOR READING CLUB

Ask for unfinished stories
Get reports on reading
Call on these to read:
Bill Joe
Marion Arthur
Alice Ruth
Ask Library Committee for report
Things to do at home tonight:
Find bright pieces of wool
Look for pictures of colonial houses
Look for pictures of colonial utensils
Find my book, "Pilgrim Stories"

A CLASSROOM MUSEUM

COLLECTING—A NATURAL TENDENCY. We are natural collectors from early childhood through life. From collections of stones, tops, butterflies, stamps, coins, to old china, antique furniture, first editions, and precious stones, almost everyone at some time or other has indulged in this form of pleasure. Most children have collections of some kind, whether the school approves or disapproves. When this active interest already exists among children, why should the school close its eyes to the use of such valuable material? Before and after school hours children discuss their various collections and enjoy exhibiting them on all occasions.

Usually as soon as the collector is able to write he begins to label his collection.

Means of Displaying Collections. The classroom may make use of all these if it will. These collections may be encouraged by providing a place and a time in the school for exhibiting them. The place need not be called a museum, although very soon the children will learn to designate it by some special name. A museum of some kind is familiar to most children. In communities where they do not have access to one, the teacher may very readily give meaning to the term by pictures of museums in our own large cities and those in foreign countries, by catalogs from these museums, etc. Children become acquainted with such concrete situations very easily. In schools where pupils have had the experience of owning, managing, or caring for a classroom museum, the desire to have another one in a succeeding grade is usually high.

A class museum may be equally as interesting to the first-grade child as it is to the upper-grade boy or girl or to the average adult. The contents and materials will be different, perhaps, and the method of organizing, labeling, and displaying will vary, of course. Primary children, if properly stimulated, will bring all kinds of interesting things to school. If permitted to tell the other children about these things and if encouraged to leave them at school for a period of time, they will need a special place in which to keep these treasures and so a museum or "A Corner of Interest" springs into being. A table in one corner of the room may be used, or better still two or three low shelves may be built which the children can easily reach. Pupils in any grade enjoy making such shelves from packing boxes or crates and then painting them in bright colors to make them more attractive.

A Second-Grade Class Museum. A second-grade group of children once made a set of three shelves for a certain corner of wall space in a very small, crowded room. They found that accurate measurement was necessary because of limited space, so each board was cut to measurement. When

completed, the shelves, though very crudely made, fitted the space exactly. Then they were fastened to the wall by being hung on strong hooks. The children then decided that their exhibition might be ruined by the weather since this was an open-air school, so they made a door and hinged it to these shelves. Bright yellow paint was used for decorating it and a sign "Our Museum" was made on a large sheet of cardboard and posted on the top of the cabinet. The contents of this museum changed from time to time during the year, for certain things were returned to their owners when new articles were brought. Shells, coins, pieces of rock, mineral ore, stones, different varieties of wood, stamps, curios of all kinds were brought by the children or were loaned by different homes in the community. Toward the end of the year a pupil's mother secured a silk exhibit for the museum.

Each article was labeled or had a few sentences of explanation written about it before it was placed on the shelf. For instance:

> My father found this arrowhead in a cave. It was near an old Indian village. I think it was made by an Indian many years ago. He used it as a weapon. This arrowhead is made of flint.

One small boy who was interested in history visited Washington, D. C. Upon his return he presented to the class museum a set of picture postcards showing places of interest, public buildings, etc. He told the children about his visit and showed the picture on a card as he recalled his experiences at each place. These cards were finally pinned on a large piece of cardboard and the class helped Richard write a sentence or two about each one of them. When these labels were completed they were pasted under the cards.

Explanatory Labels for Collections. These labels were written by third-grade children for a class museum:

> This is a piece of fire-brick clay. I brought it from a clay mine in Ohio. The mine was about a mile back into a high hill. I saw a big machine crush the clay and get it ready for making brick.

This is a fire brick. Fire bricks are used for building furnaces and ovens. They are made so that they will stand a very great deal of heat. I brought this brick home in my trunk.

This is a piece of the material that big dirigibles are made of. It is made of cloth. Rubber has been forced into the cloth. It is very strong. Just try to tear it.

This is a Swiss peasant costume. My uncle brought it from Switzerland. The apron has very fine hand embroidery on it. This is a holiday costume.

Here is a piece of sugar cane. It came from Georgia. The sap inside the cane is crushed out. Sugar is made from it. The woody part of the cane is made into other things such as fertilizer and fuel.

Displays of Units of Work. Displays may be arranged advantageously around a particular group interest. A certain first-grade class worked out a very complete wheat exhibit as a part of their study of grains. They displayed the wheat head, a tube of wheat grains, and samples of whole wheat flour which they had ground themselves in an old hand coffee grinder. The labels for these were dictated by the children and written by the teacher though some of the pupils were able to copy from the board the contents of a short label. The labels were simple, sometimes a sentence or two in length and again a statement of but three or four words, such as "Wheat grains," "Ground flour," "White flour," etc.

In a third-grade room where the children were studying life in Japan, a Japanese corner was planned—screens, fans, Japanese prints, articles of clothing, Japanese kimonos, parasols, scrolls of Japanese writing, pictures of exteriors and interiors of homes, shops, streets, and occupations of the people were displayed. A miniature Japanese garden was built on a sand-table; the bulletin boards contained clippings from magazines, pictures, and compositions bearing further explanation. All of the articles were well labeled with explanations of the use and the importance of each. When this "Corner" was completed the group entertained another class in the school by giving them a "Trip to Japan." "Lectures"

were prepared and given and rice cakes were served as refreshments.

In a section of the country where lumbering is a dominant occupational interest, a second and a third grade worked together on a "Lumber Museum." They used shelves and tables for their display and worked before and after school in order that their work might be complete enough to show to the fourth and fifth grades of their school. Bark from different kinds of trees, leaves, cross cuts of wood, commercial advertisements, and logs of pine and spruce were exhibited. Articles made of hardwoods—mahogany, rosewood, etc.—were loaned and labeled with explanations of the growth of this wood and of how the trees differ from those grown in the locality, and were accompanied by charts illustrating further uses for these woods. A great deal of informational reading was done, reports were made daily, and "live" written English appeared in great abundance.

Management by the Pupils. Committees of children may well keep the museum in order, see that articles are arranged advantageously, that signs are in their proper places, and that care is given materials which are loaned by children or their parents. Children like to use grown-up terms and so the name "curator" is very soon given to the child in charge. At first some guidance on the part of the teacher is necessary, but soon the children will need little help in caring for their exhibitions. A few minutes before or after school hours each day is adequate time for keeping everything in good condition. When an Indian museum was planned by a first, second, and third grade in a small school, the parents of the children became interested and sent many rare pieces of pottery, very old Indian dolls from South America, beautiful Navajo blankets, and Indian rugs of value. The children soon learned to respect the value of these things and to devise ways and means of protecting them and of calling attention to their beauty. They printed signs on cardboard and decorated them artistically with borders of Indian designs.

Some of these signs read as follows:

Please do not handle
Kindly do not touch this
Do not lift this bowl
This design is very unusual
Notice the colors used in this blanket

Each article was labeled with a detailed explanation telling something of its history and the processes used in making it. The younger children dictated their information to the teacher, who wrote the cards that their share of the work needed.

Oral Reports on Museum Display. Before an article is placed in the museum it is well for the owner to prepare an oral report. This report should be well thought out in advance and should show effort toward some organization of the information to be shared. The child should be conscious of an attempt to share a thing which is of interest to him with members of his class and to be able to emphasize points of worth in the object which will serve to make it equally interesting to others. Some three or four questions in the mind of the child will lead him to analyze his subject. Such questions as these have been found helpful to children who presented work of this kind to their class:

1. What is there about this material that makes it unusual? (It may be an old coin, an old stamp, a very old book, or a newly coined coin, a stamp of a new issue, or a curio from a historic spot, etc.)

2. Why *I* think it is worthy of a place in our class museum. (These reasons are usually very personal ones.)

3. What shall I tell about my exhibit to make others as much interested in it as I am?

For instance, a small boy who had spent a part of his life in South America brought to school a very ordinary looking small basket. On first observation there seemed to be nothing about the basket which made it unusual but when he related to his classmates that he had watched the Indians while they wove it and had also watched them gather the reeds for

making it, then the basket became of impelling interest. This was one of the things in the museum in which the children took pride in showing to visitors. The boy who owned the basket was called upon several times to relate his story.

Brevity, *accuracy*, and *clearness* are points which must be kept in mind in oral composition as well as in writing signs and labels.

The following are types of the kinds of speeches of explanation which were made by second-grade children:

> This is the kind of stocking that Japanese children wear. My aunt brought it from Japan. The foot is a queer shape. It fits like this. (Illustrated by putting over the hand.)
>
> Can anyone guess what this is? It came from Bermuda. It is called coral. All these little horny things are really skeletons of tiny creatures. I have some coral beads which came from Bermuda too.
>
> When my father brought this home last night, I said, "What a funny gourd." But my father told me it is not a gourd. It is an unopened cocoanut which he got from Florida.

CHAPTER FIVE

SPEECHES AND REPORTS

IN LARGE schools from time to time there are messages to be sent to different rooms or offices as well as to the homes of pupils, and children have quite commonly been called upon to act as messengers. These small duties are always eagerly undertaken, for most children like the sense of importance which attaches to this kind of thing. As a rule teachers have given little thought to the excellent use that might be made of such opportunities for the training of pupils in oral English and in common courtesy.

ORAL INVITATIONS AND MESSAGES

CONDITIONS NECESSARY FOR DEVELOPMENT AND USE. Occasions for oral invitations are rare in the traditional school, but in the modern school, organized along more social lines, there is frequent need for conveying invitations from room to room or from class to office. Here again the alert teacher will readily see that she has an opportunity to give effective training in a real situation—training which will count for far more in the child's life than that which is thought to be obtained through formal sentence construction.

EARLY REALIZATION OF THESE NEEDS. The need for oral messages and invitations is realized early. "I wish my mother could see this house," we hear from the kindergarten child as he works busily with his blocks. "Why don't you ask her to come to see it?" is the reply of the wise teacher. "My sister's teacher wants to see more of my pictures. May I go upstairs now to show these to her?" may be heard from one of the youngest children in the school, and possibly replied to in this fashion: "What will you say to Miss Russell when you get there with your pictures?" "Wouldn't Miss

Fair be surprised to hear us really read!" is the enthusiastic expression of a child's joy in learning to read. "Shall we invite her in some day this week to hear us?" from the teacher brings forth whole-souled consent. "Let me go and tell her to come"; "I'll invite her"; "I can go right now and tell her we want her"; come from so many directions that it begins to look as if the kindergarten teacher were to be besieged by her friends all eager to have her come to see their progress in learning to read.

From such universal occurrences in primary rooms we are safe in concluding that little children are interested in communicating with members of their families or of their school concerning matters of interest connected with their room enterprises and are eager to share profitable and joyful experiences.

Opportunities for Good English Teaching. There are two courses open to the teacher. She may turn over the delivery of invitations and messages at home to the children, trusting to their eagerness for the adequate expression of them; and she may turn over the delivery of invitations and messages in school to those children who are able to express themselves with natural fluency and ease on all occasions. Or the teacher, fully aware of her responsibility and opportunity, may make the occasion of carrying a message or an invitation a time in which children are building up adequate notions of proper messages and invitations and desirable ways of delivering them. She will be seeing to it that the practice in composing messages and invitations and in delivering them is accompanied by an understanding of the two processes.

The children, in the planning of these oral messages and invitations and in their practice of delivering them, will gradually become aware of the factors essential to good work of this type. With proper guidance they will come to feel that both oral invitations and messages *must be clearly stated, must be briefly stated, must be expressed in a courteous way, and must be spoken in a pleasant voice.*

DESIRABLE ENDS TO ATTAIN

Clearness, an Essential Feature. An invitation precludes any vagueness or uncertainty because it imposes an obligation on the part of the recipient. His obligation can only be fulfilled under the conditions stated. Four kindergarten children went into the first-grade room confident that all that was necessary to tell their friends was that the kindergarten was going to have a party. One of the four was to deliver the message she had planned which was: "We are going to have a party for you."

When the four children returned to the kindergarten to give an account of their communication they said, "We told them about the party but they asked so many questions." "We must go back again and tell them some more." "What more do they want to know?" asked the teacher. "They want to know what day the party is." "And what time!" "They asked us if we wanted everybody to come." Before the children went back to deliver their added messages they were well aware that an invitation must tell clearly all that it is necessary for the ones invited to know. This time Betty said to the first-grade group:

"We want you all to come to our party. It's going to be Wednesday at eleven o'clock in our own room." When the four messengers returned to the kindergarten after this invitation had been delivered, they gayly reported to the class that the first grade said they would be glad to be at the party. One of the group added, "They looked as if they couldn't wait until Wednesday."

A third-grade boy came to the second grade and said, "On Thursday of this week we are going to see some motion pictures of the banana-growing in the Assembly Hall. If you can join us there at half past nine we would be glad to have you." It was very evident that the invitation was clearly stated, for the second-grade president, with no question except as to the spelling of "banana-growing," wrote his

notice for the bulletin board, wording it in the following manner:

Banana-growing
Thursday, 9:30
Assembly Hall

One of the chief contributing factors to this element of clarity in the children's oral messages and invitations is their interest in the event or situation that calls for this expression. If the situation is one in which the child is linked up and which he thoroughly understands and appreciates, the tendency for him to express the desirable ideas clearly will be greater. Clearness in expression is based upon distinctness of the impression.

Brevity, a Natural Tendency. If the ideas are distinct and the importance of remembering all the ideas is felt, the children's messages tend to be brief, as these random samples of invitations and messages disclose.

Room 10 would like you to come in any time today to see their baby chickens.
They just hatched this morning.
We are in charge of the display cases this week.
If you have anything to show, send it up to Room 19.
Miss Mason, we wonder if you have any time today to come in to see where we hung our tapestries.
We want your suggestions.
Our room is only 64 degrees, Mr. Sanders.
Can you do anything about it?
Miss Vance, you asked us to tell you when we were ready for our tests in arithmetic.
We believe we are ready now.
Miss Baker said that either tomorrow or Thursday would fit into our plans.

Pleasing Voice and Courteous Manner. When the children get together to plan the message or speech and to practice ways of delivering it, the form and manner of doing so are given proper attention. Once having decided on the general idea to be expressed, the children are encouraged to give the idea in the way they think best. Freed from any set form and guided by the main outline, a number of

children are given the opportunity to show how they think the message should be worded. With wise guidance the children gradually come to recognize that the pleasant voice and courteous manner add greatly to the effectiveness of the message. To say a thing pleasantly and graciously may come to be a recognized qualification in this type of English expression.

It would be unfair to consider this aspect of oral expression and not take into account the effect upon the children of the voice and courtesy of the teacher. Much training in this respect comes through imitation, but more and better training grows out of the teacher's sincere desire that her children shall use pleasant voices and have good manners. It will be noticed that in the illustrations of children's informal messages just given, the message to the janitor of the school was as carefully planned for as that to the school principal. These conscious desirable attitudes which are built on mutual understanding and cooperation are developed gradually, and depend on the quantity and quality of common enterprises.

The pleasant voice and courteous manner of speech are, of course, just as desirable in the conversation that goes on in the children's own classroom, but the situation in which the group as a whole are bent on choosing the person who best represents them to deliver their message provides unusual opportunities for bringing these factors to consciousness. The attention of the whole group is centered on these particular qualities and the personal element tends to be lessened.

Continuous Growth. It would be absurd to consider every message that needs to be sent as sufficiently worthy to take the time for consideration by the whole class. If this plan were followed a distaste for the whole thing would soon result. It would seem fair to say that enough of it should be done so that children are feeling the advantage of planning what one is to say on such an occasion and are becoming aware of desirable standards for saying it. It would also seem fair to say that if one is at a loss to find vital and desirable topics for oral conversation, invitations and messages

necessary for the pursuit of some enterprise will furnish richer material than such hackneyed and purposeless topics as "Saturday Good Times," "Helping Mother," "My Doll," "Flowers," "Wind," etc.

There is no doubt but that the satisfaction that accompanies extending an invitation or delivering a pleasant message by word of mouth provides a strong stimulus for more of such expressions. This pleasure comes from several phases of the situation.

There is the satisfaction which the children feel in a relatively quick response when, having planned their invitation or message, they go to deliver it almost at once. There is the satisfaction which is found in seeing the manifest pleasure on the part of those receiving the message or invitation. There is the pleasure which comes from being chosen by many to be the bearer of the composition because one has expressed satisfactorily the ideas needed. There is the pleasure in the thing's being so easy to do that every child can share in it at some time or other. The timid child tends to forget his timidity when the importance of the message is paramount. There is pleasure in the fact that one need not go alone to do this thing. Another may share the responsibility or several may share it.

Most satisfactory of all is the fact that the end in view when giving the message or invitation is quickly realized. It is fun to give an invitation, but it is much more fun to have someone accept it and come to see, to hear, and to enjoy what has been planned. It is pleasant to carry a message, but it is much pleasanter to have that message so closely tied up with one's undertaking that its import becomes a matter of personal concern.

School festivals, assemblies, exhibits, "drives" for particular objects, cooperation with the school's civic league or student council, the athletic meet, Field Day, Thanksgiving baskets, Christmas giving, the school newspaper, all of these school activities in which every room participates are rich in opportunities for providing these satisfactions and for

establishing standards in this type of composition. These standards are heightened for the primary-school child by the contacts with the older children and by an ever-increasing attention to the form and manner of delivering messages and invitations.

INFORMAL SPEECHES

THE DEMANDS FOR SUCH SPEECHES. One of the best school situations to examine in order to get samples of children's informal speeches and to see why the children feel the necessity for making these speeches is the class meeting. This class meeting of the primary school, which grows to a well-organized procedure such as is found in the third grade, is a much more flexible period in kindergarten and the first two grades. With the five-, six-, and seven-year-olds the class meeting may be characterized as that time during the day when not only are matters of class interest decided upon, but when one has the opportunity to give an account of a pleasant experience, to present a plan to the group, or to justify the display of some object or material to the class. Questions are asked and remarks are freely made, but the type of English composition that predominates in this period and stimulates the questions and comments is the informal speech. The child's attention is upon interesting the group in his affair. John has brought to school an interesting-looking stone he has found—"all filled with silver in little specks," he tells his group. He is intent on making the group feel how valuable his stone is. His speech is as follows:

> Do you see this stone? It must be valuable. I think these specks are silver. I was walking along the road and the first thing I knew there was that valuable stone right in front of me. I picked it up and am going to keep it because it must be worth a lot of money.

Or Elizabeth received a postal card from an aunt in Bermuda the day before and with this as her subject she gave the speech at the top of the following page.

My aunt went to Bermuda. You have to go on a boat to get to Bermuda. My aunt went on a boat. She slept on the boat, too. She ate on the boat.

She ate more than her dinner and breakfast.

It is warm in Bermuda. That is why my Aunt Bess went away. She wanted to be where it was warm.

This card shows her hotel where she stays.

I am going to put the card on the bulletin board so you can see it. I wrote the sign "Bermuda" to go with it.

In the one class meeting where these two speeches were made, many other topics were discussed. These topics related to all the speeches listened to in that meeting. The various speeches dealt with quite different subjects. They were about the baby kittens at Tom's house, a picture of a sea-horse cut from a newspaper, a little doily Barbara had made at home and had brought for her friends to see, the best thing in the radio program of the night before, how Harvey happened to learn to like milk, and Jane's dream about falling out of bed. From these we see that the compelling motive in these informal, simple speeches is to set up a relationship with the group by interesting them in one's own affairs.

Interesting Ideas, the Main Objective. At first the children's spontaneous desire is to burst forth into these informal accounts of happenings the minute they come into the schoolroom and greet their teacher and their friends. Gradually they come to feel that every one of the group can get a better opportunity to hear about the matter if they wait until that part of the day given over to that sort of thing, and this very delay in giving the account makes planning more imperative.

When the class president or teacher has called his class meeting to order he asks, "Is there anything you wish to tell us in class meeting?" or "Has anyone anything he wishes to tell us?" There is never that evident drop in interest and attention which occurs when the teacher says, "Now, boys and girls, we are going to talk about signs of spring." In-

stead there are always many more wishing to contribute something than there is time to hear.

Very soon, as evidenced in the following incident, the children are setting up an objective or standard. *The thing told must be worth listening to. It must be interesting to the listener.* Barbara indicated at several class meetings that she had a speech to make and at the third meeting when she received no recognition said to the class president, "I have had something to tell for a long time, Bobby, and you never call on me." "The reason I don't," Bobby said, "is because you always tell about the day you went over to New Jersey on the ferryboat. We're tired of hearing about that."

The children's criticism, discreetly guided so that such criticism does not become mere picking of flaws but is directed to deciding what is interesting and what is not interesting, is of much greater value to the children than might be supposed. After all it is the criticism of one's peers that most directly affects the individual. To have a classmate say, "I don't see what you mean. I don't get your idea" is stimulation enough to make the next attempt a better one.

Good Organization Aimed At. An improvement in organization of the informal speeches made by the members in the class meetings is a matter of slow growth. If the class meeting comes to be a weekly affair and to be called on by the president is felt to be a very special occasion for which one has ample time to think over what he is to say and how he is to say it, there is a decided step forward in this phase of speech-making.

This was especially evident in a second-grade group in which the class meeting was held twice a week and where if one wished to be called on he must inform the leader on the previous day or long enough before the meeting so the leader could make out his program of procedure. It was common in this room to hear the president remind the children when they announced to him their intentions, "Be sure you know just what you want to say so you won't waste time. You had better plan it."

The teacher, too, held the children to thinking along this line. When two pupils complained to her that certain children were spoiling everyone's fun at recess by some boisterous game they were playing, she said to them, "Now think over very carefully what you want to say. Be sure you suggest some good plan to take the place of the one now being used." The first child's speech as a result of this follows:

> Some of us think our recess is no fun because some children spoil it. When the girls are playing hop-scotch, Jim's gang run into them and spoil their game. And they spoil everyone's games. Our races aren't any good. Every time they spoil those, too. We've got a good plan that Harry will tell you.

Harry's speech came next.

> We think, I mean, some of us and Miss Russell thinks so too, that if Jim's gang want to play cop and robber they ought to play it with themselves and not run into everyone's games. They can go down by the apple tree and have all the room they want. The rest of us can play over by the walks. We won't get in each other's way.

Suitability Considered. When the informal speech is a matter of interest to the whole group because it is to represent the group, both organization and suitability come up for general class discussion and decision. Conscious effort is put forth toward those ends after the meaning and need for them are understood by the group. When Ruth was to represent the class in the school assembly by playing two piano solos, it was a real concern to the class just what Ruth should say. Ruth told the group what she thought she would say, but one of the boys said, "Make it short, Ruth, make your speech short. What they'll want to hear will be your playing." The class approved of Ruth's final suggestion that she say:

> The first piece I will play will be "The Snowman."
> There is a sad part in the music that I think means that the snowman has melted.
> The second piece I will play is called "The Fairy Trumpeters." See if you can hear the echo of the fairy trumpets.

If children are increasingly finding that school is the place where their questions can be answered, where they can find friends eager to hear about their experiences because real experiences are considered of great value, where they may share pleasure in precious treasures, and where everyone is bent on finding things out, discovering, proving, and getting acquainted with things, their informal speeches will not be superficial and wordy. These speeches will not be the expression of a few but will be rich in content and will be growing in organization because of the fine friendly criticism which will come from a genuine interest in accomplishing the thing at hand.

MORE FORMAL SPEECHES AND LECTURES

Characteristics in Third Grade. When children reach the third grade there should be a noticeable growth in spontaneous oral expression. As through the preceding grades, the same informal exchange of social conversation should take place before the school session begins, at recess time, during the luncheon period, in the so-called free period, etc. If there is a true atmosphere of freedom in the classroom and a spirit of friendliness between pupils and teacher, this can be done without disrupting the organization of the class.

The aim of the teacher here should be to give the timid child an opportunity and a desire to express himself and to help the garrulous one to gain power in organizing and guiding his expression. Creating an atmosphere in which the little child feels free to express himself is perhaps the primary factor in attaining these ends. In a schoolroom where every child sits with his hands folded and does not speak unless spoken to by the teacher, where he can never speak to another child without fear of punishment, where every tone is a whisper, where talking unless he is "reciting" means a low mark in conduct—in such a school desire for oral expression is being thwarted rather than profitably utilized.

The fact that a boy tells his teacher about a party which

he attended on the previous day as he greets her in the morning or that a girl relates the story of her baby brother's new tooth as soon as she enters the classroom does not lessen the importance of these communications as oral English. When a pupil brings a new book, a collection of butterflies, or a beautiful shell and wishes to explain the unusual qualities of his possessions, he should be given sufficient opportunity and encouragement to talk about them. In some schools five or ten minutes of each day are given to a "Things of Interest Period," during which time special topics may be discussed and shared by the entire group. The contributing pupils come before the class ready to make time count, to see that their contribution is one that will truly interest the children.

A picture postcard sent from a distant land, a newspaper article explaining something of class interest, a magazine picture which has a peculiar interest to the class or to the individual who brought it, collections of stones, relics brought from home, a piece of neat sewing done outside of school, a wagon or a boat made at home, souvenirs brought back from a vacation trip, etc.—all these should be recognized as vital opportunities for oral expression, even greater than the formal text exercise done during the set language period.

The Organized Program. Another phase of oral composition which is of great value is the preparation and presentation of a more highly organized program for the entertainment of parents or pupils in another grade of the school. Consider for a moment the type of material used for such a program in the school of the formal type. In the first place the "speech" was usually a recitation written by an adult, chosen by an adult, and assigned to the child to memorize. He was often coached to declaim it in his best oratorical style, which implied an artificial, stilted performance, lacking every evidence of childish naturalness. When the set day arrived and it was his turn to go to the platform he frequently advanced with fear and trembling, mumbling to himself the words of his speech. He racked his mind for the

words he should say and tried to recall all the injunctions of his coach. It was usually a painful performance for all except, perhaps, the self-assured child who liked to occupy the center of the stage and who was thus stimulated to "show off."

Contrast with this the spirit of a program of speeches under a less rigid régime. To begin with there is real purpose in the plans of the class—to tell about something which the audience has not experienced; to give pleasure by sharing a good time with others. The material used is written by the children, is selected and assigned by the children, and is rehearsed before classmates who criticize in a courteous way and thus help the individual to make his speech more effective. When the appointed day arrives, the child stands before an audience with the assurance of one who has a message to deliver which is all his own. He has selected his own subject because of its being of special interest to him; he himself has planned what he shall say, has been assisted by his teacher and his schoolmates in improving it, and has no fear of forgetting the next word since the thought is his own and it need not be expressed with the *next word* in mind.

This kind of program requires very careful planning in advance. Its subject-matter may be the account of a classroom activity such as "What We Have Learned about Greek History," "What Indian Music Has Done for Us," "Our Trip to a Dairy Farm," "How We Made Our School Garden Pay," etc. The method for conducting such a program may vary with the subject-matter. It may require a serious lecture or the recounting of an experience; it may demand only explanatory remarks to accompany a motion picture or slides; or it may utilize but a few set speeches to elucidate sketches or pictures.

A THIRD-GRADE PROGRAM

The following account of a unit of work will illustrate a particular phase of speeches and lectures.

A third-grade class in a large city school visited a whole-

sale food market in order that they might be helped in solving the problem, "Where does our city get its food supply?" After several periods of discussion and study the results of the excursion were ready to be summarized and because the unit of work had proved to be of so much interest to this particular group, a pupil suggested that the fourth-grade class be invited to hear about it and that the mothers be invited also. The group decided that certain important topics should be used and the following program was developed after discussion:

OUR PROGRAM

1. What Our Program Is About
2. Why We Took Our Trip
3. Just How We Went to the Market
4. What We Saw at the Market
   a. The Cold Storage Rooms
   b. The Open Market
   c. The River Front
   d. The Refrigerator Cars
5. Explanations of the Kodak Pictures
6. Some of the Labels and Signs We Brought Home from the Market
7. Questions about the Market that Bothered Us
8. What Our Trip Taught Us

The next day's period was given to the selection of "lecturers." Several children volunteered to talk about each topic and all were asked to prepare a lecture. Some children wrote their talks and then learned them, others made a simple outline or plan, others made notes and merely kept in mind the organization of their thinking. The third day the lecturers gave their talks for members of the class. These were criticized by the teacher and by the pupils and the group selected the best for the final program. A standard for measuring the "speeches" was also worked out by the children and certain points were considered necessary for every talk. Pupils who desired another trial after receiving helpful suggestions were permitted to have it. The following points

were looked for in each child's work. These were the "do's" and "do not's."

1. Stick to your subject.
2. Don't tell too much. Don't tell too little.
3. Avoid and's and so's.
4. Stand straight.
5. Make your audience hear every word you say.
6. If you use pictures in your "talk" make everyone see them. Hold them straight.
7. Don't play with your dress.
8. Keep your hands out of your pockets.

After a competitive trial a committee of one was sent to invite the fourth-grade children; then letters of invitation were written to the mothers. The committee of children was given trials and these were criticized. The most courteous, comprehensive speech was selected and that child who composed the speech was chosen to issue the oral invitation. This is what he said:

> On Friday at eleven o'clock we will give a lecture in our room. We will talk about "Our City Market." We should like very much to have you come.

Some of the speeches are given here:

> We invited you to come to our room to hear about our trip to the wholesale market. We had such a good time and we thought it would be great fun to share it with you. We learned many things and we have talked about it here at school. We are going to show you our Market Book that we made. We will lend it to your room if you would like to have it.
>
> JANET

> We went to the Gansevoort Market to see how New York gets its food. We have no gardens here so where *does* New York get its food? We get most of our vegetables from Long Island and New Jersey. Our meat comes from the west. California and Florida send us fruits. Trains and trucks bring supplies to the market.
>
> WARREN

> We wanted to know how our city gets its food. Miss Lee took us to the big wholesale market. We went on the

surface car to Sixty-sixth Street. Then we took an elevated train to Fourteenth Street. When we came down the stairs we were in a narrow, noisy street full of trucks and wagons. All the wagons were full of meat. They were taking the meat to hotels, restaurants, and meat shops. Then a jolly fat man took all of us into a big cold room where whole animals were hanging on big hooks. This meat came from Chicago in big refrigerator cars.

LUCIA

This map shows how we went to the market. This red circle is our school. The blue line shows the trolley track and the black line shows the elevated railway. This little square shows Fourteenth Street where the market is.

JOHN

I was most interested in the cold storage rooms. In the first room we went into there were frozen eggs from China and butter from Holland. Then we went into another room not so cold which had boxes of eggs stored. All the boxes had a block of wood between them. You see they couldn't keep the fruit and eggs in the same room because the eggs would taste of the fruit. In the other side of the building there were apples and ever so many kinds of fruit. Then there were bulbs from France and China.

LOIS

Miss Lee took us to the Gansevoort Market last Monday. We saw many interesting things. One of the things I liked best was the Cold Storage Supply House. Many of the rooms were full of meat. In some of the rooms there were apples, pears, cheese, and eggs. The man looked at the thermometer and saw that it was below zero. We couldn't stay long because it was so cold.

JACK

The Open Market is a large square where farmers come in and unload their trucks of vegetables. Five o'clock in the morning is the busiest time of the day. The men from the retail stores come to the market with their trucks to buy fruits and vegetables. At eleven o'clock in the morning we saw many trucks loaded and covered with canvas covers. They were ready to leave the market.

MARION

I enjoyed my trip to the market very much but the thing I liked best was the dock. Next I liked the cold stor-

age rooms where it felt like the North Pole!

If I were a storekeeper I would like the open market best because I would not have to pay taxes for a place to sell my vegetables.

BILLIE

When we went to the market we saw many interesting things. We saw many boats going up and down the river. Some of the boats were taking things from New Jersey to New York. Some of the boats were taking lumber and bricks and coal down the river. Three little tugboats were going to pull out a big, big steamboat. The river looked like a very busy street.

HAROLD

I saw trains running through the street and what do you think these trains carried? Not people, but food which they brought to the market. I saw meat, cheese, fruit, and butter in the big refrigerator cars. The trains came up beside a platform and the men took the food into refrigerator rooms. I never expect to see so *much* food again.

STANDISH

These are the kodak pictures which we took at the wholesale market. Here we are ready to leave for our trip. We are standing on the schoolhouse steps.

These two pictures show the open market. The wagons are ready to go back to the farms in New Jersey. The farmers have sold all their vegetables to the retail stores. This is a busy place very early in the morning.

Here are pictures of the river. Just see how many boats are coming and going. Notice the little tug waiting to help the big boat out. The big boat was sailing to England. We watched the men load it.

MARJORIE

These are some of the questions that we asked after we came home. We found the answers to them by asking people who knew, by reading books and magazines, and by studying pictures and maps. When we found the answers that told us all we wanted to know we drew a mark with a red pencil through the questions.

How do they keep refrigerator cars cold?
How do they keep the rooms so cold?
Why do they sell the vegetables so early in the morning?
Where do the vegetables come from?

Why is it called an Open Market?
Who owns the wholesale market?
Do they have inspectors at the Open Market?
Who keeps the market clean?
Who owns the storage plants?
Are vegetables cheaper at the Open Market than they are at the retail stores?
Why do they have meat inspectors?
Who buys the live poultry?
Where did the ducks come from?
Why do they bring butter from Holland?
How do they keep fruit fresh on the boats?
Why don't they sell canned things at the market?
Why do we have to get eggs from China?
What other countries send things to the market? What do they send?
Does New York send things to other markets?
What does New York send?
Why does the government inspect the food?

(A child showed the chart on which these questions were listed.)

Some of the things we have learned from our trip to the market:

1. We learned that many countries send food to New York.
2. We learned that much of our food comes from our United States.
3. We learned that our food comes by boat, by train, and by truck.
4. We learned that our food must be pure before it can be sold. We saw a government inspector at work.
5. We learned that many people are working for us by day and by night.
6. We learned that New York people do many things for others in return for all this.

(These points were also listed on a chart, which was held up and read by a pupil.)

The Teacher's Part. The teacher kept certain essentials in mind and in her planning checked carefully the results of the several periods of time used for this unit. First of all she kept in mind those factors which contributed to the social unification of the group. Such work must be an outgrowth

of a living-together situation. It cannot be a "stunt" program.

A few of these factors which were considered were:

1. That the class *proposed* the activity.
2. That the children, helped by the teacher, planned and carried out their proposal.
3. That every child had a share in making the program and that the final choice of speakers rested with the group.
4. That responsibility for the success of the undertaking was given to the class.
5. That success and satisfaction in the entire procedure were felt by each individual in the group.

An element not to be overlooked in working out plans for such a program is the economic use of time. It is possible for much time to be wasted in work of this kind unless the teacher plans systematically and keeps her goals well in mind. Dawdling over irrelevant detail, criticizing destructively, which is very likely to result in unnecessary discussion, and wandering from the point are apt to be time-wasters. The teacher must be alert for these things and must be ready to guide intelligently.

Outgrowths in Oral English. Growth in:

1. Organizing thinking.
2. Expressing oneself intelligently before an audience.
3. Developing a feeling for completeness in sentences.
4. Making and using a simple outline.
5. Using correct forms in English.
6. Cultivating a courteous manner.
7. Recognizing and appreciating a pleasing voice.

CHAPTER SIX

LETTER WRITING

THE most common use for writing is in connection with letters. Few people escape this demand. Even the poorly educated feel the need to communicate with those from whom they are separated and either do the best they can or call on someone else to help them. Illiterate parents often ask children in the early years of the elementary school to take up the writing of family letters, while in the homes of educated people children are encouraged and urged to begin very early to assume some individual responsibility, especially with regard to "thank you" letters and notes to near relatives. They often find this a great bore and postpone the duty or escape from it altogether if they can.

It must be acknowledged that much of the teaching of letter writing in school is not of a nature calculated to arouse very much interest or zeal on the parts of pupils. Older types of practice call for the introduction of letter writing at about the third grade. A common method has been to launch the subject by means of a textbook which offers model letters with follow-up exercises and questions. If a model is not drawn from a book the teacher very often supplies one and writes it on the board. Here is a sample letter of this sort:

Los Angeles, California
January 15, 19__

Dear Bob,

I am in the third grade. My teacher's name is Miss Blank.

When are you coming to see us? We would like to take you to the beach.

Your loving cousin,
Jack

Quite commonly the text calls attention to the several parts of the model letter and to its general form, and drill exercises are given on arrangement of parts, heading, salutation, indentation, punctuation, etc.

Another favorite step in the textbook procedure is to furnish a model letter as a reply to the first, which may run about as follows:

Hill Farm
Peekskill, New York
February 5, 19__

Dear Jack,

I hope I can make you a visit next summer. I should like to see the ocean.

I walk to school every day. My school is about a mile away.

Your loving cousin,
Bob

A very common practice is to require pupils to copy exactly such letters as these, with attention fixed strictly on details of form. One textbook examined, which gives extensive treatment to letter writing, devotes the first six pages of this section to the copying of sample headings and salutations, the copying of model letters, and to questions on minute details such as "How many capital letters are in the heading?" "How many punctuation marks did you use?"

There are many pages of such exercises before there is the slightest reference to the contents of the letters and at no place in the entire presentation of the subject is attention focused on the importance of having something to say. There is no reference to fitting the letter to the occasion and not once is it suggested that the children write a real letter to a real person. The better teachers of the old school often went beyond the requirements of the text and tried to help the children to identify themselves somewhat with the model-letter situations by picturing imaginatively the supposed conditions governing the production. At best, however, the method described had little appeal and little effect on real letter writing. It was poorly adapted to giving beginners any

proper conception of what constitutes a good letter. It is very doubtful whether even the mere externals can be successfully taught by a means so thoroughly artificial.

Several mistaken assumptions govern the above procedure: First, that children can and should burst suddenly into the art of letter writing. Second, that a letter can be written according to formula and mold. Third, that this kind of practice or drill will be successfully applied. None of these assumptions is sound. We should not wait until third or fourth grade to begin encouraging and teaching children to communicate with their friends by means of writing. Small beginnings should be made as soon as they can write at all. The first steps should be much less formal and much more personal. Formulas and molds teach only the skeleton of a letter and children should early discover that these features are important only to the extent that they contribute to a clear and courteous conveyance of one's purpose. And lastly, imitating and copying model letters is a very inefficient way to teach the art.

In *Barrie Marvell*[1] we are introduced to a delightful little boy who made one day a very happy and surprising discovery about letters. Until that time it had required a good deal of urging to induce him to write the notes which courtesy demanded in acknowledging gifts. It seemed to Barrie such a fruitless task to have to write about something which had already transpired, about joys already somewhat dimmed. Then, through a glittering advertising circular in the form of a letter which fell into his hands, he learned that the makers of "Viking Cocoa" stood ready to confer an enticing gift upon anyone who would send a written request. "The letter ended by saying that to anyone who wrote a postcard would be sent a sample tin of cocoa free, and with the tin as an additional attraction"—but what that was he did not know—"a wonderful paper fish which could be made to move as if it were really alive."

[1] Charles Vince, *Barrie Marvell*, chap. ix. Boston: Little, Brown & Co.

The thought that he can accomplish something by means of a letter (or a postcard) dawns on the little boy for the first time and he resolves to write. Mr. Vince with appealing humor tells the story of Barrie's struggles to secure a postcard to write "Dear Mr. Viking," to phrase his r quest so that he would surely get the wonderful fish, and to select just the correct closing expression. He labors over his communication almost all day. Then the story relates how . . .

> Two days later the incredible happened—a parcel arrived. He had waited, not really believing that it would come. Yet it had come, addressed not to *Master Barrie Marvell*, but to *Barrie Marvell, Esq.*, and when he opened it he found inside many wrappings of printed paper with the picture of the Viking on them, and inside these a very small tin of cocoa. Last of all he found an envelope so flat that it seemed to have nothing in it at all, but when he shook it there came fluttering out, like a dead leaf, a little yellow paper fish.
>
> There was some printing on the envelope which said that if the fish were laid on the palm of the hand, the hand's heat would cause it to move as though it were alive. So Barrie laid it on his hand, waiting for marvels to happen, and at last it did begin to curl and wriggle.
>
> The little yellow fish was not like those flashes and darts of silver and shadow which he saw in the stream beyond the fields. It moved very languidly, like a fish that was still alive, but soon about to die. Yet what mattered that? It was more wonderful than any present he had ever had. For the fish in his hand, and the tin of cocoa, and the litter of papers, and the label addressed to *Barrie Marvell, Esq.*, all these had come miraculously to him out of the great emptiness of the world, simply because he had written. This was the delightful, the wonderful discovery which the fish had brought him. He knew now that with words one could do things.

Can the writing of letters be made more interesting and appealing to children in general? Can they be introduced to the art in such a way that it will prove more satisfying and rewarding? Many teachers are finding ways of giving something of the same stimulus that Barrie Marvell encountered.

They are discovering and multiplying situations where pupils will be impelled to write and send a communication of importance to them. Through wise suggestion and criticism the children pass on from the simplest possible steps to the stage where they can compose and write characteristic individual letters which it is a pleasure to receive and which embody all of good form that pupils in the lower grades should be expected to master. Some of these steps will now be outlined and described.

FIRST STEPS IN LETTER WRITING

Small children in the home long before they start to school often claim a share in written messages to absent members of the family. It is quite common for mere babies to scribble what they call a letter, in full faith that it will serve the same mysterious purpose as those which the postman brings.

Young children make marks which serve as symbols conveying love and kisses, print their names at the close of a letter written by an older person, and ask that their own special messages be included. After they have made a little progress in printing or writing they can with a little help take over the beginning and close of a letter, the body of which is written by a more expert hand. At this stage they print or write *Dear Daddy*, *Dear Mother*, *Love from*, *Your loving Billy*, and similar phrases of a personal nature. From this it is only a step to the child's own letter of a sentence or two printed or written in a large scrawl. All these childish beginnings are encouraged and cherished in families where there are understanding and sympathetic grown-ups.

The school also should recognize and foster these early steps in letter writing. In the kindergarten and first grade the children get excellent training by means of letters which they compose and dictate to the teacher. Since they cannot write, they are not concerned with the formal features and their attention is fixed upon the content of the letter. Thus at the very beginning they learn a great deal regarding the

choice of interesting things to tell and pleasing ways of conveying their thoughts.

The following letter was dictated by children in a first-grade class before they were able to write at all. It was to a classmate who had moved to another city and whose mother had a short time before sent them a delightful letter which her little daughter had dictated.

HORACE MANN SCHOOL
November 4, 19__

DEAR LEANORE,

We went to a farm at Nyack. It was Harold's uncle's farm. We played on the haymow. We rode on a little black pony. The man was going to give Hope a ride on the pony's bare back. He went to shut the gate and the pony started on a run. Hope fell off. Robert says that Hope should have held on to the pony's head.

The geese were pretty. They got in a line and marched around the poultry yard. They looked like a parade. Their music went, "Quack! Quack! Quack! Quack!" The ducks made that music.

On the way to the farm we stopped at the house where Harold lives in the summer. We bought some pears. Mrs. Dike dug up some carrots for us. We ate our lunch at Mrs. Dike's under the pear trees.

One day last week we stewed our pears. We ate them at lunch. They were good. Miss Mellinger liked our stewed pears. We invited Diedre to come over for lunch because she went with us to the farm and picked some of the pears. Diedre said the pears were the best pears she ever ate.

Mrs. Dike gave us a big, orange pumpkin. We saved the pumpkin until Thursday before Hallowe'en. We made the face on Thursday. The tongue was made of a red pepper. On Friday, we lit the Jack-o'-lantern. We put him on the piano and pulled the shades down while we ate lunch. We turned the lights off. Jack-o'-lantern went,

Winkety, wink!
Winkety, wink!

He led the Hallowe'en procession up to the gymnasium and around the room in a parade.

We like your letter very much. Please write to us again.

Your friends,
ROOM 100

THE INTEREST THAT COMES FROM OWNERSHIP. The children did not see the letter at all while the discussion and decision concerning interesting things to say were going on. Their attention was directed solely to what Leanore would want to hear about. The first glimpse of the letter that the children had was when they returned to school the following morning and found on the bulletin board their letter written as well as the teacher could write with proper attention to margin, spacing, punctuation, capitalization, and paragraphing, but exactly as the children had dictated. When it came time to discuss the letter, the teacher asked the children if they were pleased with their letter and if they had any further suggestions to make.

"Read it now, that way," one child asked.

The teacher did as she was requested.

"Where does it tell the day we wrote it?"

"I think we ought to put the name of our school down."

These suggestions were carried out.

"Now let's make it pretty," was the suggestion the teacher was glad to hear because she desired to have the children get an increased feeling that the letter was theirs. Two children volunteered to make the letter pretty. A jack-o'-lantern was made in each corner and a tiny pumpkin vine trailed from each pumpkin down through the margins and across the foot of the page.

The children then had the pleasure of choosing the right sized envelope for the letter and deciding what the teacher should write on the envelope. They saw the teacher look up Leanore's address in the room address book and someone affixed the stamp. It was the first letter of the year to be sent by mail so at recess time a journey was made to the nearest letter box so all might know where to go in future.

In the next composite letter by this group their feeling of ownership and interest was evidenced in the fact that they decided that all should sign their names, first to show their friend how well they could write their own names and second because he would then know exactly who made the letter.

As their ability in writing increased, so their ability to share in writing parts of their letters grew. By Christmas time, the heading, the salutation, the complimentary close, the signature, and the decoration of the whole letter, as well as the address were taken over by the children. The pleasing fact was that none of this participation on the part of children in any way detracted from the interesting account or businesslike requests presented in the body of the letter and that this very participation seemed to increase their zeal in getting letters off to their friends. In fact, there seemed to be an ever-increasing demand to write letters and receive them.

When one member of the class returned from a two days' illness, he upbraided his friends in no uncertain fashion, "Here I was out of school an awful long time and I didn't get a letter from you. What were you doing that kept you so busy that you couldn't write?" He was somewhat mollified and certainly cheered when one of his friends remarked, "Never mind, Chester! We were too busy this time but maybe you will be sick again for a long time, the whooping cough, maybe. Then we'll surely write you a letter."

This enthusiasm for receiving letters grew apace with that connected with dictating letters. When the children found a letter on their bulletin board, the president of the class chose his favorite to be the one to open it and, as soon as the children could read, to read it. Some of the letters were kept in their Room Book. In one case in which an adult had thoughtfully sent a beautifully decorated and interesting letter thanking the children for sharing their gingerbread boys with her on the occasion of her visit to the school, so great was the demand for rereading her letter that it was learned by heart by many of the children. Its influence was felt for some time in an insistence that all their letters end with "Cordially yours."

GREETINGS IN GRADE ONE

In this first grade the interest in sending greetings on birthdays and on other special occasions manifests itself as

soon as the children have any control in writing. A greeting is a delightful thing for a little child to write because of its brevity, its relationship to decoration, and its possibilities for variation.

The use of greetings has many times to be suggested by the teacher. In one first-grade room, on the day preceding a child's birthday, the teacher sent that child on an errand and called the other children together. "In our birthday book I notice that tomorrow will be Philip's birthday. I want to have some printed greetings all ready in case you wish to use any tomorrow. What suggestions have you for birthday greetings? The following were given:

DEAR PHILIP,
I wish you a happy birthday.

DEAR PHILIP,
I am glad you have a birthday. I hope it is a happy one.
Happy Birthday to You.
Many Happy Returns of the Day.
Happy Birthday, Philip.

The teacher, with a type outfit (Superior Type Outfit, No. 17), printed by hand a sufficient number of each of these greetings on cards large enough to permit of decoration so that the children on the following day could make their own choice of greeting if they cared to send one to Philip. After this it became customary to have greeting cards ready for these special celebrations with the greetings fitted to the special occasion and the individual to whom the greeting was going.

INDIVIDUAL EFFORTS

BRIEF INVITATIONS. One of the first sentences written by the six-year-old is apt to be an invitation. This invitation, which is planned a week or so ahead of the event, is worked on in parts. The children learn to spell separate words or phrases and practice writing them until they are able to

write the whole invitation, which may run as follows:

Please come to our party.
We are going to have a party. Come.

DEAR ROOM 12,
Come to our party.
JANE

The children practice writing one of these and the best copies are sent to the proper room. In due time the class will receive the much-looked-for replies, probably in one of these forms:

We will be at your party.
Thank you. We can go to your party.

DEAR 14,
We will be there.
HENRY

SHORT LETTERS. By the second semester the first-grade children who have carried on the type of work mentioned here are able to write some of their own messages and letters. These letters are extremely short. They are written because the child wants very much to write, and, while some attention is directed to correct spelling and proper forms, the main emphasis is on what the child says.

Here is a random sampling of such letters:

DEAR MISS LEE,
I hope you get over pneumonia.
WAGNER

DEAR THOMAS,
I am sorry you are sick.
We had a Field Day. I was not there but I know they liked it. Katherine came in first in the jump.
TREADWELL

DEAR CHILDREN IN I-A,
Please come to Room 14 and read to us and hear us read on Wednesday at 2 o'clock.
BOBBY, FOR ROOM 14

DEAR I-A,
We are going to read to you on Wednesday.
From
ROOM 14

Such brief greetings are within the scope of the primary child

The following letters from children who have received letters and written replies at home with no suggestion from adults give some notion of how these little children feel toward letters they receive from their school friends:

5 Crawford Park
Tuckahoe, New York
April 4, 19__

Dear Miss Sanders,

I missed you all very much. I am going back to school Monday.

Love to all,
Betty Sircome

Dear Miss Sanders,

I cannot come to school. I have chicken-pox. I wish you could come to see me. I do want some letters.

Wilson

Dear Children,

I have the grippe. I am better. What are you doing?

Dick

Second-Grade Letters. In one second grade, in that period designated on the program as "Writing," it is quite common to see the teacher write on the board a list of the children absent because of illness, list of letters received that are unanswered, and the name of the child who has an approaching birthday. She may further attempt to distribute favors by asking who is planning to write to certain individuals or answer certain letters. In this way all of the absent children get their share of attention and yet the personal element of writing to whom one cares to write is taken care of as well.

The teacher may then spend her time going about assisting children with spelling and helping them with their other difficulties. Some child who has no difficulty in setting down his ideas may be ready to consider his letter heading, another may be ready for help in arranging his writing in regard to spacing. He needs to be shown how his margins improve the appearance of his letter. Another may need help in punctua-

tion and so on. This, one will note, is individual help. The result is illustrated by these three letters:

Bronxville School
October 23, 19__

Dear Billy,

I have a loose tooth. It is most ready to come out. How many teeth have you lost?

An Indian was coming to our Assembly. He was going to tell stories. He got the grippe.

We have spelling now.

Alvin

Dear Children in IV-B,

We enjoyed the play you had. Your scenery was very well done. Margaret Hart was a very good Echo.

Sincerely,
Marston

Dear Room 19,

My brother thinks he can bring a rabbit to school for you to have in your room for a day.

Tell me the day you want it.

Alvin Safford

The children in such an atmosphere and under such conditions indicate in their letters their varied activities. They write of interesting things. They seldom write of the same things. In an inspection of 25 letters written in such a second grade to children absent because of illness, nineteen distinct topics were touched upon and discussed somewhat. Outstanding among them were:

Urging pupil to return to school.
Expressing genuine sympathy.
Describing a trip to the circus.
Telling of teachers' illness.
Telling of other children's illness.
Describing appearance of bulb shoots in the school garden.
Describing how some "robbers" were caught in the village.
Describing some tree-planting observed on the school grounds.
Advising pupil to get rid of the chicken-pox.

Dear Miss
Markham, I hope
You will have a
Happy Easter.
From Bobby B.

Children delight in writing and illustrating simple messages

Prophesying pupil will be surprised to see all the work the others have done when he returns to school.

At times in second grade as well as in first grade, the occasion demands careful copying of a letter. For instance, one class was greatly impressed with the importance of writing to the head of the science department and said:

"Please write the letter as we give it and then we'll copy it carefully, and let's choose the one that looks the best and send that."

The children first composed the letter and the teacher wrote it on her pad. She then wrote it carefully and rather slowly on the board where all could see. The children were being given the opportunity to get practice in exact copying.

Room 14,
Bronxville Elementary School
March 5, 19__

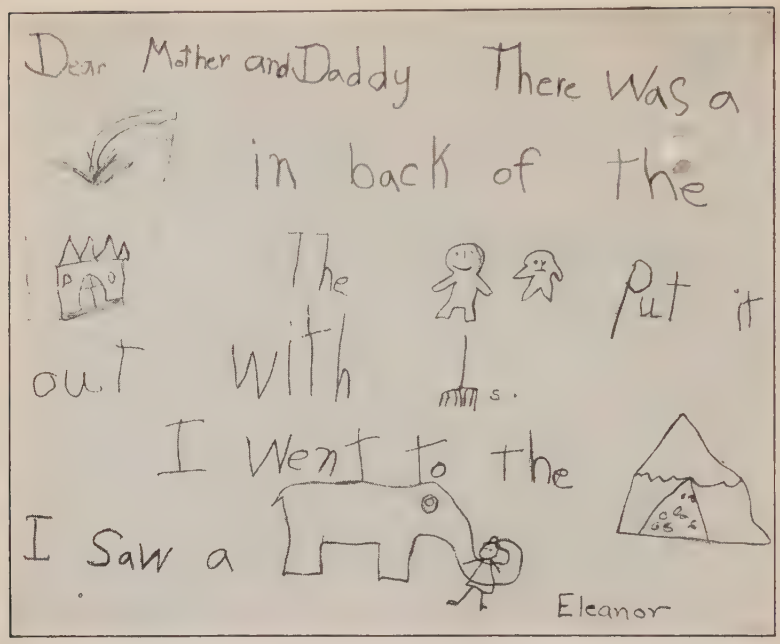
Dear Dr. Lorenz,

Will you please come to Room 14 in the Elementary School and tell us the name of some rocks we have found? We want to make a museum of rocks.

Children in Room 14

PICTOGRAPHIC LETTERS

Some of the most interesting letters children write are those which are largely pictographic and have just enough words or phrases to hold the pictures together. These letters are especially enjoyed by the children who receive them and cause much fun and merriment. In fact the idea is so fascinating that it tends to grow rapidly. In schools where children have great difficulty in control of the language, this type of letter composition would enable them to take part earlier in this fine social intercourse and to a much greater extent than they would otherwise. The acquisition of the meaning of letter writing in all its phases would be built up along with the increasing control of the uses of English.



Pictured letters initiate primary children into the pleasures of written communication

LETTER WRITING IN THE THIRD GRADE

Letters to Children Who Have Moved Away. The opening of the new term in the fall often brings with it many changes in the personnel of the class. In the following instance the removal of a class member to a distant city was made the opportunity for a composite letter early in the term. Items of particular and personal interest were listed on the blackboard by the children and from these was drawn the material for the letter.

Washington School
October 3, 19__

Dear Ruth,

When we came back to school this fall we missed you and Catherine very much. Two new pupils have taken

your places. One is a boy and the other is a girl. Their names are George Roberts and Anne Swartz. Anne draws beautiful pictures.

We have a new music teacher. Her name is Miss Johns. She is teaching us our school song. We are going to make a song of our own later.

Our new room is nice and sunny. We have three goldfish. Albert brought them.

Will you write us a letter and tell us about your school?

With love,

GRADE THREE

Ambitious children may receive inspiration from such an exercise and they may attempt to write their own personal letters. Evidences of such efforts should be recognized and encouraged by the teacher. When one little girl brought in the following note the teacher made much of her endeavor and read the letter to the class. As a consequence when there arose another occasion for writing a composite letter, many more children volunteered to enclose also their own personal notes.

WASHINGTON SCHOOL
October 3, 19__

DEAR RUTH,

We still have our club. Janet is our new leader. Elizabeth brought her dog to school one day. He is very big now.

Please write to me.

With love,

BARBARA

Then one day came the answer to both these letters. The teacher read the group letter to the class and then the children posted it on the bulletin board for further reading. Barbara also shared her note with the children. This is the copy of the group letter:

1407 TENTH STREET
October 10, 19__

DEAR BOYS AND GIRLS,

I had such a happy time reading your letters. I felt a little homesick after I had finished.

I can't tell you very much about our school yet, for it

just started two weeks ago. We have ten girls and twelve boys so far. My teacher's name is Miss Parks. I like her very much. She looks like the drawing-teacher we had last year. Our school has a big playground. We've had many games outdoors. Yesterday we had relay races and my team won.

Do you know Catherine's new address? I want to write to her. Do you go down to Miss Borden's room? I am going to send her some postal cards about Detroit. I will send you some, too. It's a large city and it is a very busy place. I think I'll like it better after I know more girls.

Mother helped me write this letter. She wants me to give her love to you.

With love,

RUTH

LETTERS TO CHILDREN WHO ARE ILL. Nothing gives greater pleasure to a child who is kept at home because of illness than the receipt of a large envelope containing a letter from each of his classmates and one from his teacher as well. In the third grade, children should continue writing class letters dictated by them and written on the board by the teacher. They should also be encouraged to write short letters independently, with the necessary help being given by the teacher or perhaps by an older brother or sister.

In a third-grade class where writing notes to members of the group who are ill has become a pleasurable habit these notes were sent:

DEAR ERNEST,

What fun we are having this week. We have seen a moving picture in assembly. It was all about Daniel Boone. The second grade had a party and they invited us. They served cookies and milk. They baked the cookies themselves. We are going to begin our study about wool next week. We miss you very much. Will you be able to come back on Monday?

Lovingly yours,

ALL THE CHILDREN

DEAR JIMMIE,

Guess what we have in our room? An alligator and a lovely white rabbit. Albert's mother brought the alligator

from Florida. The kindergarten children loaned us their rabbit. I am sending you a poem that I wrote about the bunny.

Your classmate,

VICTORIA

This is my poem.

OUR BUNNY

We have a little bunny
And he looks so very funny
When he sits on his hind legs to rest.
But when we go to catch it
This funny little rabbit
Like a streak of lightning
Hops to his nest.

DEAR JACK,

Please send old Mr. Measles away soon. Your seat looks so empty. Everybody misses you.

Love from

ALICE

DEAR PEGGY,

I am reading Dr. Dolittle. It is the best book I ever read. I am going to send it to you this afternoon. You will love it.

Your friend,

ALBERT

When letter writing becomes a pleasure and not a duty, when it is a joy to receive and send notes, these letters to classmates who are ill are almost sure to be answered after the child is well enough to write, if he has not been the victim of a contagious disease. The following letters are copies of those sent in return to the class:

535 WEST END AVENUE
NEW YORK CITY
February 12, 19__

DEAR CHILDREN,

I liked your letters very much. I think it was very nice of you to write to me. I have read a poem by A. A. Milne in a book called *The Flying Carpet*. I will bring it to school and read it to you. I hope I can come to school soon.

Love to Miss Lee and to all of you.

From

JIMMIE O.

640 West 122d Street
New York City
January 19, 19__

Dear Classmates,

I am very sorry I cannot be with you. All yesterday afternoon I spent my time making a charcoal picture for you. When I was six years old I made one something like this but it was not as good as this one. Mother thinks I may go back to school on Monday. I will be happy when I see you.

Lovingly,
Victoria

Holiday and Vacation Letters. In schools where letters are a necessary part of the social life of the group, where they function as they are likely to function in a normal family or among close friends, children will naturally care to send notes to their school friends during short vacations—the Christmas holidays and the spring vacation, for instance. In such schools the teacher is bound to be a member of the group and she will be included in the list of holiday correspondence. The letters given below are copies of such vacation letters written by third-grade children.

520 West 11th Street
Riverton, Pa.
December 22, 19__

Dear Miss Laurie,

I am going away today. I am going to Niles, Ohio. Most of my presents had to be opened today. I got two dolls. They are twins. I got a Bye-Lo Baby, too.

I hope you will have a happy Christmas.

With love,
Alice

April 10, 19__

Dear Miss Edwards,

I was very glad to receive your card. It came a long way to me. Mother gave me a kodak for an Easter present. I am taking pictures of everything on the farm. It is lots of fun.

Tom

Letters of Thanks. Letters and notes of thanks are almost necessary forms of correspondence in the life of every individual. The unnatural model in the language textbook may lose its value entirely if children in the early grades of school are given the opportunity to express their appreciation in a simple, natural, childlike, straightforward way. They should be encouraged to express themselves in writing much as they would do if they were talking with the person to whom the letter is addressed. "What would you say if you were talking?" is a guide worth following. "How well do you know the person?" is another question which may guide the child in choosing content for his note. He will very readily see that a note of thanks to his favorite aunt who has sent him a collie puppy should be very differently worded from a letter to James's father who has sent a pail of maple syrup to the pupils of the class.

The following are copies of notes of thanks written by third-grade children:

Stanton School
May 15, 19__

Dear Mr. Miller,

When we came back to school we voted our visit to your dairy the best trip we ever had. You answered all the questions we had in our notebooks. You helped us learn so many new things about milk. Thank you very much for allowing us to visit you.

Sincerely yours,
The Third-Grade Class

Third-Grade Room
May 18, 19__

Dear Boys and Girls,

We think your play was the best we have seen this year. It is hard to say which part we liked best. Everyone acted his part so very well. The witch looked very terrible. She frightened me. How did you make such lovely scenery? We hope you will give another play very soon.

Your friend,
Grace

Lincoln School
April 6, 19__

Dear Mrs. Williams,

You gave us a very happy surprise yesterday. When I came in from recess I just couldn't believe that I saw that birthday cake with all the candles. We wish Grace's birthday would come oftener than once a year.

Your friend,
Jane T.

Written Invitations. Children, like most adults, like to share their good times and unusual experiences with their friends and associates. Oftentimes these festive occasions are dinner parties or plays or birthday celebrations. Of course a person might issue an oral invitation to such affairs but usually courteous society depends upon the written form of invitation as well as the written acceptance or regret. Children of the primary school are not too young to initiate these courteous practices. Insistence upon them will help to build desirable social habits. We are too prone to overlook opportunities of this kind, too ready to offer or accept excuses for not conforming to social precedent, and for these reasons too apt to minimize the importance of social courtesy.

Every occasion demanding a written invitation or acknowledgment should be utilized in the classroom. Programs to be shared with other classes, recitals to be given by the school music organization, parties for special occasions—all of these are real opportunities for exercises of written English. Care must be taken, however, to see that these occasions arise naturally and that they are not "trumped up" merely for the practice of written expression.

These examples show the ways in which certain teachers have utilized the need for written invitations and their acknowledgments.

Parnassus School
December 18, 19__

Dear Fourth Grade,

We have been very much interested in the many ways of celebrating Christmas. We have read about the Christ-

mas customs in many lands. We have collected pictures of these celebrations. We should like very much to tell you about all these things. Won't you come down to our room next Tuesday at ten o'clock to hear about them?

Sincerely yours,
THIRD GRADE

PARNASSUS SCHOOL
December 19, 19__

DEAR THIRD GRADE,

We too are very much interested in Christmas customs in many lands. We have been preparing a Christmas play and need help on some of the costumes. Perhaps your illustrations will help us.

We are very happy to think of our visit with you next week. We know we shall have a very good time. Thank you so much for the invitation.

Sincerely yours,
FOURTH GRADE

OAKDALE SCHOOL
February 16, 19__

DEAR BOYS AND GIRLS,

Will you please come to our Washington's Birthday party next Wednesday at half past three?

With love,
GRADE TWO

OAKDALE SCHOOL
February 17, 19__

DEAR GRADE TWO,

We'd be very, very happy if only we could come to your party next Wednesday. But we can't come because we are still quarantined. Ever since Edward Neal had measles we aren't allowed to be with other children.

We are so sorry not to come to your party.

With love,
GRADE THREE

Sometimes certain children show a marked ability for adapting rhymes for special invitations. If this rhyme form is used, frequently the recipient, sensing the feeling for rhythm, replies in a like vein. This form of invitation is unusual and should be encouraged but not insisted upon, for not all children have the ability to make these rhymes. The

two following instances are the invitation and acceptance to a valentine party. The invitation was printed on white drawing paper cut to fit between two large red hearts. All three papers were then tied together with a gold ribbon.

On February ten plus three,
I hope to give a party;
The time is set by the clock at three
But pray do not be tardy.
I'm sure we'll have a happy time,
Come and be my Valentine.

VICTORIA DIKE
644 West 76th Street

On February ten plus three,
Just as the clock is striking three,
Your Valentine you'll surely see.
Thank you, Victoria, for asking me.

JOAN STEELE
BANCROFT HALL

CORRESPONDENCE BETWEEN SCHOOLS. Correspondence with schools in another town or community is a most valuable activity and one that is well worth encouraging. If it is possible to have correspondence with an individual child or a class of children in a foreign country, another element of interest is added. Teachers from various sections of the country attending summer schools may well plan for such a correspondence. If some member of the group or some personal friend of the class has moved away from that particular locality, a natural demand for correspondence will present itself.

This correspondence may include not only an exchange of letters but also an exchange of materials characteristic of particular sectional interests. For instance, a box of cotton—the plant, several cotton bolls in different stages of development, some cloth woven in the mills—may be packed and sent from the South, or a box of evergreens from pine forests, or perhaps some maple syrup and maple sugar from certain sections engaged or interested in these activities. The sending of products of country life to children living in the city

in exchange for city products is a particularly valuable feature, in that this kind of contact means a broadened viewpoint, an interdependent social living which becomes a truly personal matter.

In a large city school the children of a third-grade class prepared a book made of picture postcards showing very tall buildings, a large university located in the city, some famous statues, and buildings of national historical interest. Under each picture they wrote a description of their experiences, for instance: "I live near this big library. I can see it from my bedroom window. My father took me to see the inside of it. There are thousands of books here." They were encouraged to avoid the stereotyped commercial descriptions such as are printed on picture postcards and to write their own personal reactions to each picture. They had been requested to make such a book by children who lived in a rural section many miles away, and none of whom had ever visited this particular city.

In return for this book the rural children sent to the city group a large box of woods things, samples of evergreens, berries, wild flowers, plants, vines, etc., most of which were absolutely foreign to city bred children. Each sample bore a written message, telling something about the way the plant grew, what it was used for, and something about the personal element in the visit to the woods and the classes' preparation of the box.

Samples of work may also be exchanged, for children everywhere are intensely interested in the accomplishment of other children of their own grade. They find interest in knowing about and comparing the most formal exercises done in arithmetic, penmanship, spelling, dictation work, to say nothing of richer activities such as class magazines, class newspapers, bulletins containing results of studies in geography, history, industrial arts, etc., accounts of reading clubs, class meetings, class plays, yearbooks, assembly programs, etc.

If the personal element of *sharing* is felt by the pupils, the courteous forms of request will not be likely to be neglected

or omitted. Before the letters are written the children should be given opportunity to discuss the content of the letter and the courteous form of the request. Through this kind of discussion the teacher may guide or curb any crudities of expression as well as any manifestations of discourtesy. All the time she is doing this she is helping to establish acceptable standards of social usage.

The following letters are those sent by third-grade children requesting certain materials and the replies in return to such letters:

NOGALES, ARIZONA
October 28, 19__

DEAR CHILDREN,

Miss Draper told us about the Indian museum you had last year. We thought it would be fun to send you some new things for it. We know a lot about Indians. We know some of the Indians who made the things we are sending you. Will you tell us how you like the basket? It is our favorite.

Sincerely yours,
THIRD-GRADE CLASS

RENO, NEVADA
September 29, 19__

DEAR THIRD-GRADE CLASS,

Your big surprise box came yesterday. It was so nicely packed. Tom said the cotton bolls looked like snowballs. We are so glad you sent some leaves of the cotton plant. Your notes are interesting. We all saw the little hole that the boll weevil made. We are going to learn a great deal from your gift. We are planning a surprise for you.

Your friends,
THIRD-GRADE BOYS AND GIRLS

DETROIT, MICHIGAN
January 20, 19__

DEAR BOYS AND GIRLS,

We are going to make a newspaper in our class. Miss Burke said you have some very interesting ones in your room. Will you please lend us one so that we may see how to begin ours? We will return it to you promptly.

Sincerely yours,
THIRD-GRADE CLASS

Oak Farm School
October 13, 19__

Dear Children,

We are sending you a box of nuts and berries and plants from our woods. We had such a good time packing it. Will you send us something that you have in the city?

Yours truly,

Second-Grade Boys and Girls

Notes for Special Occasions. In a certain school where an evening exhibit was given for the parents and patrons and where the children were not present, each child wrote a letter to his parents, addressed it and left it on his desk. The letter called attention to certain pieces of work and to particular phases of activities in which the child himself was interested. The letters bore the message which the child might have delivered orally if he had been there to talk with his parents and friends. Some of the third-grade letters are copied here:

Dear Mother,

Be sure to look at the scenery for our play. I know you will just love the witch's house. I helped make it. Do you like the maps of Book Land? Arnold and Jim made them. Don't miss anything.

Lovingly yours,

Jane

Dear Father and Mother,

This letter will be your guide for our exhibit. We worked very hard to make our room pretty. Our clay bowls are on the window sill. I hope you will look at them carefully. Will you tell me which one you liked best?

Your loving

Ned

Dear Auntie,

Please look into my desk. It is in perfect order. Aren't you happy? I am going to try to keep it that way. Do look at the new books in our library. I am librarian now. *Do* see my costume for the fairies' dance.

With love,

Carol

A certain third grade planned to show a film depicting a

historical event as their part of a series of programs based on the story of America's progress. Because the younger children were invited to these assemblies the children of this grade decided that it was necessary to enlighten these uninformed guests concerning the film they were to see. The class voted to send them a note of explanation rather than to deliver an oral explanation. The note written compositely read as follows:

COMMUNITY SCHOOL
October 4, 19__

DEAR SECOND GRADE,

We are going to show you a moving picture tomorrow in assembly. It tells the story of Christopher Columbus.

He was the first man to cross the Atlantic Ocean to come to America. The people then did not think anyone could cross the ocean. They did not know that the world is round. Sailors were afraid to take long trips.

Columbus had a hard time getting anyone to help him. He could not buy ships for himself. He had to ask the king to give him the ships. You will see the three ships in the picture.

Sincerely yours,
THIRD GRADE

BUSINESS LETTERS. Oftentimes in the study of certain industrial units children find that available informational material is decidedly lacking. These materials frequently may be obtained from the factories and corporations concerned or through advertising agencies. Usually a request for such additional information is all that is necessary to obtain it. These requests should be written by the children and modeled after the acceptable form for such a letter. The teacher may show the children different actual letters which have been received from business firms or she may refer to her textbook for the form. In either case she must emphasize the difference between the personal letter and one to a business firm.

The following examples of such letters are self-explanatory. In each case the letter was written as a group exercise and copied later by some member chosen by the class.

LOWELL SCHOOL
March 12, 19__

The Department of Interior
Washington, D. C.

DEAR SIRS,

Will you please send us some pamphlets about the care of bees? Mr. Jones has given us an observation hive.

Very truly yours,
ROOM 21

WELLS SCHOOL
January 12, 19__

The Ford Manufacturing Co.
Detroit, Michigan

DEAR SIRS,

We are studying about wheat in our room. Not one of us has ever seen it growing. Dr. Reeder told us that you had a film which shows many things about wheat. May we please borrow it from you? We will be very careful of it.

Very truly yours,
THIRD GRADE

HELMSFORD SCHOOL
November 6, 19__

General Agent
Canadian Pacific Steamship Line
344 Madison Avenue, New York City

DEAR SIR,

In our geography class we are very much interested in the St. Lawrence River, Quebec, and Montreal. Have you any booklet or illustrated pamphlets which would help us to know more about these places? We'd be very happy to have you send them to us.

Very truly yours,
GRADE THREE

PERSONAL OR FRIENDLY LETTERS. A departure from the ordinary attitude toward classroom letter writing is the provision during the English time allotment for opportunities to carry on personal correspondence. Few children are excused from the social obligation of corresponding with relatives and friends living in other localities. While the school may provide for excellent training in writing class letters or individual

letters where a class interest is paramount, yet this training does not always function in the child's own personal correspondence.

Frequently when a child writes letters he is confronted by problems, such as relevancy of ideas, spelling of words, importance of news items, and so on, with which he needs help. When members of his family are otherwise occupied it is impossible for him to receive necessary assistance; then, too, many families are unable to give this help and in either case the child feels stranded. When either of these conditions exists he soon feels dissatisfaction with his attempts and very soon ceases correspondence.

The school, by providing opportunity for this activity during class hours, may break down his dislike by giving him the help which he needs to surmount these obstacles. In a certain class members of the group are encouraged to bring to their teacher for suggestions and criticisms letters they have written to their aunts, grandparents, uncles, etc. Children in this case seldom care to have *class* criticism for letters to persons who are very dear to them, but are willing and ready to receive the teacher's comments on their efforts. These comments are always of a helpful nature and are never given in a spirit of censorship.

HELPS FOR THE TEACHER

Writing a Composite Letter. Much of the letter writing in the first and second grades is done by the group as a whole and makes for a composite letter. This is advisable, for so many letter writing occasions demand the reaction of all the members of the class—for instance, writing a class invitation, a class acceptance to an invitation, a letter of thanks for something in which the entire class has shared, a letter to a friend who is interested in the activities of the entire group, etc. When the children reach the third grade they have already had some experience in writing individual letters and notes; but these are not always suitable to meet the many

occasions arising throughout the year which demand group effort.

In all of this composite work children should dictate the content of the message to the teacher. As the thoughts are given they may be written on the blackboard with necessary corrections and revisions. Such questions as these may guide the thinking of the children when writing such letters: "What do we care to have this person know? What is necessary for the reader to know? How shall we begin the letter? What shall we say first? What shall we say next? Have we told him all we planned? Have we written unnecessary news? What might have been left out? Is there a better way of saying that?" etc.

Correction of Errors. If a child gives a sentence containing a grammatical error the teacher may suggest the correct form, let the children *hear* it and then *see* it written. When sentence structure is faulty or awkward the group, with the teacher, may suggest the change and then give reasons for the correction. In this way each child may have an opportunity to hear and see clear-cut, correct sentence form; he may also learn the value of proper sequence of thought. Likewise he may learn the reason for using certain phrases and sentences in approved ways rather than certain other erroneous forms which may have been in common practice within his immediate environment. This will certainly lead to the building of standards of correct usage, so that when the child begins writing letters without first dictating to someone else he may feel a power of knowing how to begin and what to say. When he has command of some skill in penmanship, he will soon be able to write a letter alone with, perhaps, only the needed assistance in spelling.

These first attempts at composing a letter should be very short and simple in form. Short sentences should be encouraged and very few of them. In these early grades it is wise to build written composition very slowly and to prevent the child's making a great many mistakes which must be corrected later after a wrong habit has been formed. If correct

habits can be built when the work is first begun his later work will be freer and more unrestricted.

Interesting Content. These letters should be childlike in style. The writing of them should take the form of what the child would say if he were using oral composition. A model is entirely unnecessary if children in these early primary grades are encouraged to write in a natural, free, unhampered way, to ask for help, and to accept suggestions. Acceptable standards may easily be built through the writing of actual letters, and later these can be raised through class discussion. In a certain third-grade class the children were in the habit of having their letters read aloud and then criticized so that they might know what their classmates liked and what suggestions they might offer for improvement. These children were encouraged to ask themselves the following questions when trying to criticize their own letters:

"Will the person to whom I am writing enjoy my letter?"

"Have I told him all the news?"

"Have I written something which I might have left out?"

"How can I make my next letter a better letter?"

In all discussions wherein the class enters upon criticism, great care should be taken that adverse criticism does not have control. If constructive suggestions are made by the teacher the habit will soon be encouraged. Such comments as these were given by a group of children who had requested that their letters be read and criticized.

> I like the letter because Ned tells enough about one thing. He hasn't tried to write *all* the news and tell just a little bit about everything.
>
> John gives a big picture of our school picnic.
>
> I think I would enjoy that letter if I received it.
>
> When Anne tells about the big oak tree her words sound just like poetry.
>
> Jim didn't say "thank you" but his letter made me know he had a good time at the picnic.
>
> I like the way Jane's letter looks. She has beautiful penmanship. She has such an even margin, too. Has she any mistakes in spelling?

Janet's sentences are so good. She makes everything so clear.

I like Fred's letter but wouldn't it have been more interesting if he had told about the beehive? I think he left out the most exciting part.

Teddy's words are just like paints. They paint a picture of everything we saw. I like the way he ends his letter.

Making an Outline. The making of a very simple outline or guide may be introduced in the third grade. It may be called a plan, if the word outline seems formidable. It may consist of two or three phrases or perhaps so many words. If a child is writing a letter to his aunt in which he wishes to tell her about the circus, he soon finds that it would be impossible to write about everything that he saw. Here the teacher might suggest that it would be well to select the two or three most interesting parts and to write down a word or two which would remind him of just what he wished to say.

The following plan would serve as a guide to the child's thinking and give him a feeling for organization of ideas:

Bears on roller skates
Elephant stunts
Parade of clowns

Addressing an Envelope. The need for knowing how to send a letter through the mail is felt by the children very early in their letter writing experience. Many children have addressed envelopes before they reach the third grade, but here it seems is the time to see that some degree of accuracy and form is insisted upon. The address is usually placed too high on the envelope so that the postmark is stamped upon it, making it indistinct and blurred, or it is sometimes written so far down on the envelope that there is not room for the writing of the name of the state or country to which the letter is being sent. If the impracticality of these two placings is discussed and a standard is set for beginning in a certain place—perhaps about halfway down from the top—and if the length of the name is judged carefully in relation to the

space left for it, a feeling for proper spacing will soon manifest itself.

It is sometimes well to cut paper the size of an envelope and give several drill lessons so that practice is given in writing the address correctly. These papers may then receive class criticisms. Later, practice on an envelope itself is certainly legitimate and when the letters which go through the mails are to be addressed the work should be done by the children themselves but supervised by the teacher. The proper placing of a stamp, the weighing and stamping of heavier pieces of mail, such as class letters enclosed in one large envelope, or a booklet, or samples of work, etc., may well be considered in this grade or even earlier in the child's school life.

Formal Headings and Endings. Many courses of studies do not provide for teaching formal headings and endings until the fourth grade. However, they are called into use earlier than this if letter writing is used to any great extent. If lessons and drill on these formal aspects of letter writing are not insisted on in the third grade, it would seem advisable to place the correct heading form on the board and call attention to capital letters, proper spacing, and punctuation marks. Then ask the children to copy it correctly. After several letters have been written this form will soon become habitual. However it is well to stress accuracy and correct habits from the beginning so that it will not be necessary for the incorrect habit to be broken down later.

CHAPTER SEVEN

STORY REPRODUCTION

ON A tenement doorstep were crowded a group of eight little boys and girls of varying ages, seemingly deaf to the thundering noise of the elevated train as it rushed by almost over their heads and entirely oblivious to the grown-up who had been attracted to the shadowy doorway by the rapt expressions on the little faces. People hurried along the way, passing close to the children as they went in and out of the doorway. The shouting of boys playing in the street, the cries of babies, and the chatter of the women combined to make an unearthly din, but the group on the steps were conscious of only one thing as the oldest child recounted:

> Snow White was taken out of the glass box. The beautiful prince with his own hands placed her in the carriage and away they went to the prince's wonderful castle. The king was awfully—no, that's not it—greatly pleased with his son's choice and the marriage was soon celebrated with great pomp and significance. But that bad queen danced so hard and so fast at the wedding that she dropped dead and Snow White and her Prince lived happily ever after.

"Tell it again" was the breathless and flattering applause.

"No, somebody else must tell one first. Susie, you said you knew a better one than Snow White." Susie began her story which was an artful combination of her own imagination and the story of The Fox and His Bag.

> Once there was a fox and he was an awful mean fox, just awful mean. He was digging and digging down in the park. Yes, right here in Morningside Park and he found a bee. He had a big, an awful big bag—big enough to put Sammy in. Yes it was, and he just took that bag and put that bee right in it. Then he got a string and wound it around and around the top of the bag . . . .

So the story ran on until the wholly satisfactory end where the fox met his doom and at which the youngest child exclaimed, "Good enough for him!" Snow White was begun again to the great satisfaction of all. The grown-up reluctantly went on her way.

ELEMENTS OF SUCCESS IN STORY REPRODUCTION

A Typical Story Hour in School. Thirty first-grade children had arranged their chairs in such a way that they could share stories, discussion, and pictures. A glance at the bulletin board informed the visitor that a story hour was scheduled for this time. It was early in the year before the children had much power in reading, so the mode for sharing one's story was necessarily confined to telling it. A small boy, apparently the leader of the group, said, "Who has something he wants to share with us?" Many hands and eager "Choose me's" made it plain that every one of the thirty was prepared to make some contribution.

The leader said, "Tom, you may be first."

Tom began: "My story is one that I made myself and it's about the way an apple tree brought up its children—

> Once there was an apple tree and it had a lot of little boys and girls. You could tell the boys because they wore white blouses and you could tell the girls because they wore pink dresses. Sometimes these children were bad and the . . . .

"That's a good story" came from many when the story ended and some discussion followed as to other things apples turned into when they grew up besides pies, sauce, etc.

Betty had the next turn to make her contribution, and showed some pictures from a book which she had brought from home, *The Chicken World.*[1] Betty interpreted these pictures to the group as she went along.

"Here's where the mother scares the black cat away. He won't dare come back there, I can tell you."

[1]E. Boyd Smith, *The Chicken World.* New York: G. P. Putnam's Sons.

When Jim was called on he said, "I'm going to tell the story of 'The Three Little Pigs,' because it's my favorite story and I planned to tell it at the last story hour, but I didn't get a turn."

As Jim finished there was much discussion as to whether Jim's story ended the way it should have ended.

"My book at home doesn't say the little pig cut the wolf open and out came the two other little pigs," said Helen.

"Mine does. That's the real story," insisted Jim. As the discussion became heated the teacher wisely said, "Which do you think makes the better ending?"

"I like Jim's way, but I never heard it before," one child remarked, "so it can't be right."

"But I think the first little pig and the second little pig deserved to be eaten up because they didn't build good houses," was Richard's thoughtful answer.

"Think over what Richard said and decide for yourselves whether he is right or not," was the teacher's final comment.

Helen's turn came next. "Which story do you want? One of my own about a magic flower or one my brother told me about 'The Bremen Town Musicians.'" The last named was eagerly requested. When Helen's story ended someone remarked that he had that story in his book at home but it was called "The Four Friends."

"It is something like how Jack went to seek his fortune, too," said Tom.

Jane wanted the teacher to read a poem from her poem book that she had brought from home and requested her favorite, "Who Likes the Rain." Several children agreed that that poem was their favorite and some others said they knew it by heart. A second reading of the poem took place during which those who knew parts or all of it accompanied the reading by reciting.

Donald wanted the teacher to read an interesting looking book he had found in the room library. It was *The Twins and Tabiffa.*[1] The teacher said, "There is not time to read it all

[1] Constance Heward, *The Twins and Tabiffa.* Philadelphia: Macrae Smith Co.

today, but I will sketch the story briefly for you and if you all wish it I'll begin reading it at the next story hour." The sketch setting forth how Tabiffa, the cat, saved the whole family when the house caught fire proved so delightful that there was no question but that the book would have to be started at the next opportune time.

Henry was chosen and offered to tell "The Three Bears." His contribution was refused. "We know that so well," objected some.

"That has been told before. You told it yourself, Henry," said the leader.

The teacher was called on last. "You asked me at the last story hour to repeat the story of 'The Wonderful Pot.'"

The story hour ended with a request by the children that the teacher write down the plan for the next hour. When the plan was carefully scrutinized, it could be seen that she was providing an opportunity for the more timid children and for those who were in special need of making a contribution in this work.

The plan posted on the bulletin board was as follows:

PLAN FOR NEXT STORY HOUR

Johnny Chuck's Secret.....Ann
Lear's Nonsense Pictures.....Billy
A Story About a Giant.....Evelyn
Drakestail and His Friends.....Sue
The Turnip.....Alan
Pictures in the Nature Magazine.....Arthur
How Bingo Lost His Spots.....Susan
The Twins and Tabiffa.....Miss Reese

If we examine these two situations where stories were being reproduced to find what the conditions were that made the reproduction fine and the interest in the reproduction great, we discover that in each case *the one telling the story wanted to do so, the story told was a story well liked by the story teller, it was well known by the story teller, it was chosen in respect to the audience,* and *the audience was eager to hear the story through to its close.*

DESIRABLE FACTORS IN STORY REPRODUCTION

THE DESIRE TO TELL A STORY. The exchange of stories in adult life is quite generally conceded to be one effective way of getting acquainted. How much truer this is with children who are bent on communicating and making contacts. Children like to tell stories provided that they feel they have something worth contributing. There is no pleasure nor profit in sharing what everyone else has in abundance. So in school situations where the acquaintance with stories is limited to a small number and is generally shared by the whole group there arises the difficulty of children's not caring very much whether they tell stories or not. If children are being asked to reproduce stories with which the whole group are perfectly familiar, the only motive for the reproduction is one that is on such a low plane that the school cannot afford to make use of it—namely, to show that one knows a story and can tell it better than anybody else in the group.

Wanting to tell a story grows out of the disposition to share what one enjoys with someone else. The desire to tell a story arises quite naturally in a situation where stories are being told. Success in securing voluntary effort in story telling will depend upon establishing the right mood and feeling. Good story telling does not take place under compulsion.

A WELL-LIKED STORY. In our eagerness to get children to reproduce stories we have tended to use the shortest stories, such as Aesop's fables, believing them to be the easiest material for children to handle in this way. Certain stories have been used for this reason regardless of the obscure meanings or questionable truths presented in them. The particular emotional appeal of a story has been lost sight of. Even the number of stories presented to children has been limited by the idea that a few stories really learned will permit of better reproduction than many stories merely enjoyed.

If, however, we accept the idea that if a story is to be told well the one telling it must enjoy it, we are compelled to acknowledge that the stories presented should be numerous

and of many kinds so that somewhere among them each child may discover the ones he cares for most. There must be humorous stories, fanciful stories, realistic stories, and poetic tales, if the universal appeal is made.

Brevity in stories must give place to well organized, well written stories where the idea rather than sheer rote memory holds the units together. The idea must be so clearly conveyed that it is easy of presentation. In other words, good literature must be presented to the children and made their own before they are asked to share their pleasures in literature.

If it is desirable to have children forming judgments as to their favorites in literature, then it is necessary to respect these judgments in order that improvement may come as experience widens. A child's choices are most revealing. This necessity for making choices outweighs in value the teacher's verdict and label of a story as a good one.

No story can remain a favorite if it has to pass through countless meaningless repetitions. Repeating a delightful literary experience has great value but there comes a time when the mere reiteration is distasteful. If each retelling adds new meaning, enlarges the meaning, or makes it more distinct, then that repetition is a pleasure.

No story can remain a favorite if it becomes connected with an unpleasant occurrence. Compelling a child to tell a story when he prefers not to certainly adds nothing to his enjoyment of that story. If a child fails in telling a story one can safely say the failure does not add to the enjoyment of that piece of literature. If, then, the teacher accepts the right attitude toward a story as a desirable asset for work along this line, her method of securing good story-reproduction must do nothing to alter this attitude.

Ways of Becoming Familiar with Stories. There is a common belief that mere repetition will sufficiently familiarize a child with a story so that he can successfully tell it to others and many teachers have acted upon this assumption. It is a fact that the children do tell well those favorite

stories that they have heard over and over. Provision should be made then for the children to hear their best-liked stories told many times, but the teacher must watch this carefully to discover the reason for the requests and she must be ready to supply the new story when needed. If the teacher makes provision for the children's choices in the stories they are to hear, placing old favorites beside the new story, she will be helped greatly in discovering the children's real tastes.

Accompanying this retelling of favorites, time must be provided for discussion of the stories and for questions to be asked and answered. But again it is necessary to consider the dangers in those analytical questions asked by the teacher for the purpose of finding out how well the children know the facts of the story. If one keeps in mind that the element of enjoyment of the story must not be sacrificed for the sake of knowledge of minute details, one's practice will not be so likely to go too far in the matter of analysis. A teacher might well feel proud of her work in this field if her children are the ones who are asking questions and seeking greater understanding of the stories told and read to them, and are looking to her as a worthy interpreter.

A child who is held by his group to choose a story for a particular occasion and to justify his choice will take no end of trouble in familiarizing himself with his chosen material. He will be seen rereading his story, looking for salient features, good pictures, and in many cases, even in the primary grades, for a pleasing use of words. By the time he presents his story it is a well known one.

A second-grade group were planning to entertain a first-grade class on Hallowe'en and part of their program was to consist of telling Hallowe'en stories. A week before the day of the party a story hour was to be devoted to telling stories in order that the group might make their selection.

In preparation for this hour the children hunted through their story-books and current magazines for appropriate stories and the teacher told and read several Hallowe'en stories that were not in the children's books. In this prep-

aration some children were rereading whole stories or less familiar parts of stories. They were asking the teacher or friends to act as critics as they practiced telling their stories. In other words, they were making themselves wholly familiar with their stories. They were well aware that when it came time to decide which stories would be told, those selected must be not only appropriate, but also would be sure to be most ably told. The children were aware that to tell a story well meant that you must know it. They were also conscious that if their favorites were to be chosen they must be able to make their charm felt by others.

Another specific experience was felt by a group of first-grade children when they decided to devote a story hour to the various versions of "The House in the Woods." There had been considerable disagreement concerning which was the correct story and which the incorrect, and because there was so much divergence of opinion the teacher had said, "Let us spend our story time tomorrow in hearing the story as the different children know it and then maybe we can decide which one we do like best." A most interesting and profitable story hour was held on the following day. The story-telling was well done because the teller was eager in each case for his audience to notice the difference in the most attractive details, and the audience was alert to determine likenesses or differences, charm or lack of charm.

A third grade had decided to tell in their nature program for assembly the story, "Why the Bear Sleeps All Winter." They were attempting to show in this program the difference between scientific facts concerning hibernating animals and what primitive peoples believed concerning them. The occasion was very special and it was necessary to tell the story convincingly. It became imperative to go back to their books containing varying versions to find choice words, fine phrases, and charming pictures. Before the final program several children tried telling the same story in order to see who would produce the most pleasing effect.

Occasionally the children come upon a delightful story

A group of six-year-olds took unusual pleasure in illustrating the story, "Little One Eye, Little Two Eyes, Little Three Eyes"

which has been put into a form appropriate for children to read and which is quite worth sharing with someone else, but which needs to be either enlarged or unified. This means that the children try telling the story in the way they think the group with whom they are to share it would enjoy it.

Any number of such occasions for familiarizing children with certain stories without building up a dislike for them will present themselves to a teacher who will analyze her own attitude toward children's stories and the attitude of her children toward particular stories.

Ways of Obtaining the Audience Situation. It is not difficult to find an audience who wishes to hear a story. Children are using their actual experiences and their vicarious experiences gained through literature interchangeably as the source of their creative work. The children of this age are finding great delight in projecting their ideas onto paper with their crayons or paints. A group of six-year-olds took unusual pleasure in painting with poster paint large pictures illustrating the story, "Little One Eye, Little Two Eyes, Little Three Eyes" (see p. 165) to show to another first grade. When the pictures were finished the group decided to make them even more interesting by having someone tell the story as the pictures were shown. The pictures were mounted on large cardboards which were easy to handle, and as the story was told two children took charge of placing the proper picture on the easel at the proper time. Many times children make small illustrations of stories which are arranged on rollers for their homemade moving-picture machine and entertain their audiences by telling the story as the pictures are unrolled. This precedes the stage where the children choose fitting captions to be written and inserted between their pictures. (See the department on Reading, Vol. II, pp. 160–61, for an example of such a moving picture.)

Story-telling accompanies the "peep show" which is dear to the hearts of primary-school children. A small scene cut from paper or made of cardboard arranged in a pasteboard box and which can be seen only through a small hole at the

end of the box can be understood best when accompanied by the story. One seven-year-old made a series of peep shows showing the episodes in the story of "The Lazy Pig" and as his audience filed past the shows standing in proper order on the table, the owner told the story so that the details of the little scenes could be understood and enjoyed.

Stories illustrated in the sand-table become most interesting and entertaining when the story-teller moves the characters about as he tells the story. This becomes all the more delightful to the audience when it comes as a surprise from one group or from an individual. A group of seven-year-olds were highly entertained with the story of "The Cock, the Cat, and the Fox" which was by no means new to them, but which when told by one boy as his companion moved the sly fox and the pretty little cock about became most vivid.

The home-made moving picture is valuable because it calls for story-telling

Story-telling accompanying pantomime calls for an artistic piece of work. In one group of seven-year-olds this type of work became so interesting that three groups of children vied with the others in making their pantomimes and their accompanying stories most beautiful. One group went so far as to put their story-teller back of a screen which provided excellent opportunity for training in voice control.

One can scarcely conceive of a better audience situation than that found in the library hour or story hour when the children recommend for their friends' reading favorite stories or books by telling the story or part of the story so well that the listeners greatly desire to read it. This telling of parts of the story calls for clear thinking and careful organization on the part of the child who has to choose from a larger whole just a small part which will be complete in itself and which will interest his hearers. Sometimes it will be just the introduction of the story that is chosen in order that the curiosity of the group will be aroused; again it is a humorous bit or a favorite chapter, or it may be the beginning and the end. Ample illustration of this will be found in Chapter VIII.

One especially enjoyable library hour took place in a second grade before Thanksgiving. The day before the planned program was carried out, the leader of the group announced that on the following day according to their already formulated plan everyone was to come to the library hour ready to tell a Thanksgiving story. No one was to do any reading at that time. How that group did work in finding suitable stories in the books in their room library, in the school library, and at home! Then there followed reading and rereading in preparation for telling and in some cases there was definite practicing in small groups.

The result was that on the following day as the leader called on different members of the group, the child chosen told the name of his story, outlined it sufficiently so the groups had some notion of whether they thought the story would be a good one, and if the story was deemed an interesting one, told it. The occasion was specific, the audience

was most willing and eager to listen, and the story teller was at his best in order that his story might merit attention. The keen appreciation or disappointment of the listeners furnished sufficient incentives for other such interesting hours.

Ways of Keeping the Audience Situation. In every illustration presented here it will be noted that the story to be told has been chosen with regard to the tastes of the audience, because the children in a healthy schoolroom atmosphere soon see that merely to tell a story one likes is not enough. He must share his choice bit of literature so that his audience will want to listen until the end. He soon finds that it is far from sufficient to have his friends choose to hear his story because it promises well, and that many times one must make other preparations besides familiarizing himself with his story. From the right type of story hour will emerge standards that suggest lines of growth. These standards will be the children's own and will vary with each group according to their stage of development. They will be closely related, however, to such points as the following:

1. *Ease of manner in telling a story.* "Your story was great, Bill, but even better than the story was the way you told it. It sounded as if you were just talking right along," was the way a second-grader expressed it. While a third-grader said, when explaining why she had succeeded especially well, "Yes, but you see it is easier to tell a story when someone is acting it out because you don't have to think about people looking at you. They're busy looking at the pantomime."

2. *Correct speech.* "You mustn't say 'ain't' when you're telling that story to the kindergarten, must you, because they'd think we didn't know better?

"You can't say 'Oh, Heavens!' all the time when you tell your story in assembly, Adele, because nobody'll think it's nice," said a seven-year-old.

3. *Relative importance of ideas shown.* "If we keep saying *and, and, and* in our stories no one can tell what is more important than something else."

4. *Proper voice placement.* "John could never tell that story in the assembly because sometimes we have a hard time hearing him in here. The people way back will like that story if they can hear it."

5. *Enunciation.* "Talking behind the screen (pantomime and story) is a good way to practice telling stories because you have to talk slowly and say your words just right or else nobody can get the meaning."

6. *Choice vocabulary.* "Adele uses such nice words. She makes you see the pictures and hear the sounds."

WAYS OF MEASURING GROWTH

In the past we have been prone to measure ability in story reproduction in terms of a facile memory and the ability to imitate the voice and dramatic expression of the teacher. We have been fairly well satisfied if each child in the room could reproduce at least three stories regardless of the child's attitude toward those stories. We have tended to compliment ourselves if we had children telling stories in loud high-pitched voices regardless of the child's individual voice quality and any knowledge he may have gained as to how he may control his own voice. We are now turning our attention to abilities that are not so easy of measurement but which have much more promise of growth.

There is no hard and fast standard of attainment for any grade in this work but no teacher can conscientiously devote valuable school time to any work in which she cannot set up definite objectives to guide her practice and make possible some correct judgment of the outcomes. It is advantageous for the teacher occasionally to examine cross-sections of this type of work and make sufficient notes to enable her to judge the quality of work done by each child in her group and to determine the specific thing that needs attention.

The objectives in this work are not easy to measure because they deal with qualities, the essence of which we could not all agree upon. What is desired is growth in sympathetic

understanding, clear thinking, and wise choosing. There must be training in selection in relation to one's audience. There must be a growing appreciation of stories and what goes to make up their charm and there must be an ever increasing ability to make the listeners feel the charm inherent in a particular story.

We encourage story reproduction then, not primarily because the children get practice in relating an organized sequence of ideas clearly and pleasantly, using choice words and phrases, but because children naturally desire to share what they prize and we are eager to let this sharing lead to a fine literary taste and judgment and further sympathetic understanding.

CHAPTER EIGHT

STORY-HOUR CLUB AND LIBRARY HOUR

THE story hour should be a time of joy and satisfaction to every normal child, and whether stories are told or read the enthusiasm should remain unchanged. Knowing this, the school should utilize this interest and make the story time a vital part of every program in the primary classes. Each teacher should use this period in her own way and to the best advantage of her class; but it should be varied through the year as well as from grade to grade in such a way and to such a degree that new and growing interest is constantly being contributed.

In the organization and content of the story hour there need not be a repetition of monotonous "bookish" routine, either of material or organization. With such a wealth of stories suitable for telling and so many suggestive and well-graded lists of titles at the disposal of every teacher there should be no difficulty in planning many programs of fascinating tales to be told or read by the teacher, and as many or more for the pupils either to read or to tell. In Chapter VII there are given many suggestions and outlines containing definite help for the young teacher in the technique of story-telling, suggestions which may help her gain power in the rendition of these tales and give her access to appropriate and unusual types of stories.

A STORY-HOUR CLUB IN THE THIRD GRADE

PLANNING A STORY HOUR. By the time a child reaches the third grade it is desirable to open up to him greater fields in child literature. He is already familiar with the nursery rhymes and simpler child tales with which he has lived through his early school life. In this grade it seems

expedient to organize story-telling and story-reading periods, so that the results may be economically checked both by the teacher and pupils. Thus the children may have still greater satisfaction from the work accomplished, and a beginning in appreciation of child literature may be initiated.

A "Story-Hour Club" is one way of planning for such an organization. Group organization and club spirit are beginning to be felt very early in the experience of this grade, so it is possible to utilize this desire in the children's study of literature and in their story work. The object of such a club is to entertain by telling clearly or reading well to the entire group some story or poem of interest to the class.

The club may meet but once a week for a period of one half to one hour. The reading and language periods for that day may perhaps be combined to make possible the longer period for such a meeting. The program should be well planned beforehand. Children who are to take part should feel responsible for preparing their stories in advance. They may even be asked after their reading just how they prepared for the program. In other words, they may be asked to tell what was their method of study. Haphazard preparation will be likely to show haphazard results, so that the child who prepares in such a way may through suggestions and questions learn of a better, more effective, and more economical way to study for the next program. If there is urgent need for help in this matter of study the teacher may give him specific and definite training before he is to appear again on the program.

An elaborate and detailed organization is not necessary to insure the success of this scheme—it may begin with the simplest form possible. At first the teacher may be the leader and the class either the audience or participants in the program as the case may be. Later a leader or a president may be chosen from the group by class vote and he, in turn, may choose readers or story-tellers for the succeeding program.

There is danger of allowing a few of the more apt pupils

to monopolize the entire period. The teacher should be ever alert for signs of this and adept in providing situations to offset it. It is possible that certain children may volunteer or be chosen each week to participate in the program thus depriving weaker members of an opportunity to share in the work and of an opportunity for growth and encouragement. This, however, may be overcome by the teacher who asks for the privilege of inviting certain children to appear on the program now and then.

If these slower or weaker members feel that it is impossible for them to compete with the stronger or more aggressive ones, the teacher may help further by organizing a smaller club which will do certain types of remedial work with her during one or more of the reading or language periods on the days previous to the meetings. In this club individual difficulties and differences may be diagnosed and studied, and measures may be used to help overcome these handicaps. These pupils should be made to feel their growth, so as soon as one is prepared with a story he should be invited to entertain the larger club. Teachers will find that encouragement here may prove to be one of the greatest stimulants to effort and mastery.

If membership in the club depends upon the ability to entertain, there should be several try-out or test programs for the purpose of electing members to the organization. Standards for passing this test may be formed during the language period. Those pupils who fail to pass the test should have special time for improving upon their earlier efforts. Care must be taken that these children may not feel embarrassment or discouragement. They should be led to feel that they are enjoying an unusual privilege and honor in having a special club of their own, with special help and with more time for enjoying stories. The more able members of the smaller group may look forward to soon being members of the larger organization. This all serves as a power of stimulation to reading and helps to encourage the children's growing interest in stories and books.

Programs for a Story-Hour Club. Programs for these meetings should vary and should fit in with the interests and needs of the class at different times of the year. This variation may be based on seasonal topics and titles, on historic or geographic interests, on favorite subjects, or it may be complementary to some topic of study. A program of Stevenson's poems only may be made interesting, or a group of Christmas stories and poems during the Christmas season.

In the third grade the children may be asked to respond to roll call by reading a beautiful passage from a favorite story or poem, a thought beautifully written, or a description which seems to them to be stated in an effective way. The teacher's enthusiasm and interest in the field of literature will guide the entire program scheme and if it is properly

Library hour is the pleasantest part of the day for this third-grade class

guided growth will be felt in power to read and to appreciate literature. The teacher will do well to keep a list of titles of books found either in a school or in a public library to which the children will have access for reading material. Suggestions of suitable books for the school reading table will be found in the department on Reading, Volume II, page 308.

Criticisms Given by the Group. As the year advances the teacher must see that not only has growth in reading and story-telling taken place, but also that there has been a decided and notable growth in the power to organize ideas and topics, in fluent oral expression, and in real thinking. At first it is well to encourage children to read or tell a favorite story while the class listens. These participants should very soon be led to ask for criticisms of their effort and for suggestions for further improvement. Both class and teacher may enter into this discussion and through such mediums assist the child to a consciousness of his weaknesses, stimulate and encourage him to achieve higher goals, and outline a better method of study which will facilitate his next attempt to entertain.

In giving criticisms children should recognize the difference between destructive and constructive criticism. They should also begin here to realize that the most satisfactory way to growth is an effort toward more perfect attainment which is built on a consciousness of personal weaknesses and strength. All this may be accomplished in the discussion period.

If adverse criticisms are given it should be with the understanding that they must be followed by definite suggestions for improvement. A critical discussion may make or mar further growth; therefore it should be carefully guided and nurtured. Both the giver and the receiver of the criticism must be in sympathy with this procedure if it is to be fully effective. Probably one of the greatest tests of the skillful teacher is in directing such a discussion to the most beneficial end. In directing discussion commenting upon a child's

reading or telling of a story such questions as these may be asked:

Why did you enjoy John's story?
Which part did you enjoy most?
Why?
How do you know John prepared for this period?

There will be no difficulty in securing such responses as the following:

John prepared his story well before he came to the story hour meeting.
He knew how to pronounce every word correctly.
He made me feel that he liked the story very much.
He selected an interesting story.
He made me hear the people (characters) in the story talk.
John made me see the pictures that the author wanted me to see.
His voice was clear—he made me hear every word he read.
He stood (or sat) well—he held his book well.
John made me want to read that book. May I borrow the book?

Variations of the Story-Hour Program. Another variation of the program may be the discussion of books read at home or in the library period at school. Further variation may include a display of new books borrowed from the library or some distributing center. If this is not possible, certain publishers will upon request send "jackets" of new publications. These may be displayed on a bulletin board to which both children and patrons will have access. Incidentally such a display may lead also to the purchase of some of these books for the library.

A meeting may be utilized further for the purpose of recommending special books to the class or to individuals, or of introducing a new story or book which is highly desirable. As a member of the club the teacher has a legitimate reason for thus presenting new books; she should be active in doing all in her power to make this organization a living

activity. She should see that contacts with books are growing constantly. She should give help in planning the programs at first, she should direct the interests of the children to stories and books of worth, she should help to make accessible a larger number of books.

Compilations of short stories or poems suitable for programs for holidays, for special days or occasions are usually among the teacher's professional library. These should be loaned when sought, thus providing the double purpose of making possible a better feeling between teacher and pupil as well as promoting care of and responsibility for a borrowed book.

CLASSROOM LIBRARIES

Organization of the Library. Every classroom should have a library of its own. It may be a collection of several hundreds of books kept on well-made shelves or in a bookcase, or it may be a dozen books kept on a table or on shelves made by the children from wooden crates. Old issues of magazines or old readers containing interesting stories may be cut up and bound either in loose-leaf covers or between cardboard folders glued together or held in place by patent fasteners. These covers may be attractively decorated and the titles printed during the art period. (See Vol. IV, p. 100.) Broken bindings may be repaired or replaced by children in the upper grades, thus making the library of more general interest. Books may be loaned back and forth between grades or groups and among the children from their own personal libraries. If the number of volumes in the class library is limited, arrangements might be made with the public library for the loan of ten or more well-chosen books at one time. Similar arrangements might be made with individual families or children of the community. Funds to buy new books may be obtained by having sales of old paper or rubber, a school fair, bazaar, or play. If children earn the money with which to buy books they want they are likely to be more appreciative and careful of them.

Class Management of the Library. The classroom library should be entirely in the hands of the children, but the care of books and shelves and the method of checking borrowed books, while definitely the work of the class, should be closely guided by the teacher. A visit to a near-by public library and a subsequent talk by a librarian will impress the group with the details of a library system and will inspire them to put their own classroom library on a more organized and systematic basis. The child librarian chosen by vote will probably be the one most familiar with books, who reads many stories, and who can assume the responsibility of conducting a well-regulated library. Library rules may be formulated during the language or reading periods which later may be made into posters for the library corner. Such posters may read:

"Quiet"
"Please return books promptly"
"Take your turn"
"Clean hands keep clean books"
"Books are good friends"
"Books you will want to read"
(This list may be changed from time to time.)

If the shelves contain many titles on various subjects the books may be cataloged under such headings as: Poetry, Stories, History, Geography, Readers, etc. These headings may be written on gummed labels or small pieces of cardboard and fastened to the shelves; books may then be arranged under the proper headings, which will facilitate the selection of titles for reading or study. The librarian will find this scheme helpful, too, in distributing books and in making special recommendations. This cataloging should grow from a real need for such detail. It should not be thrust upon the class. If pupils find a difficulty in locating certain books, some child will certainly suggest or perhaps plan for some form of order on the shelves. Various suggestions should be listed on the blackboard, discussed, and the best voted upon for acceptance.

A Library Corner. A reading table also made by the children from boxes or boards, and painted a bright color, adds greatly to the charm of a library corner. A few chairs, stools, or benches similarly decorated may also be added to this corner. These may be simply but substantially constructed from materials secured either from a lumber yard or from large packing boxes. If chairs are already provided but are in a disreputable condition they may be improved by painting them a bright cheerful color or providing with simple slip covers made from cretonne or gingham. The children may cut the pattern for these covers by tracing around the back of the chair on a large sheet of wrapping paper. For further information regarding the construction of schoolroom furniture by the children, or renewing old and dingy school furniture, see pages 507 and 492. Book ends may be designed and made during the industrial arts period. These will hold a few treasured books on the reading table or will help to keep the books in an upright position on the shelves. A screen of burlap or a bulletin board of heavy cardboard or beaver board may be used as a background for this corner and should contain the notices or displays in connection with the library work. If desirable and practical a woven or knitted rug may be added to this equipment.

Records of books read during the school year may be kept on charts in the library corners. Later in the year book reports or reviews may be written and posted near the library shelves so that those who seek books to read may find recommendations or criticisms which other children have to offer.

Checking Library Reading. When a child has finished reading a book the teacher may test the effectiveness of his reading in several ways. Some of these are:

1. By asking three or four specific questions about the general content of the story.
2. By asking him to draw a picture pertinent to some part of the story.
3. By having him list leading topics of the story.

4. By asking him to dramatize particular parts of the story.
5. By having him complete phrases or fill in blanks to reproduce parts of the story.
6. By having him list the characters of the story.
7. By having him match pictures with phrases taken from the story.
8. By having him write or give orally book reports or reviews.

This procedure must vary with different books and with different children. The teacher may add original and more fitting tests for her group. After the teacher has tested the reading, the name of the book may be written on the chart under the child's name.

STANDARDS FOR JUDGING THIS ACTIVITY

Teacher's Standards. With all these outcomes of the Story-Hour Club and library organization, it becomes necessary for the teacher to consider these activities in terms of very careful planning for she must guide wisely if she would have these grow properly. She must keep constantly before her certain standards of achievements and attainment if she would help her pupils build an on-leading appreciation of literature. A few of these standards are:

1. Is the type of story worth reading?
2. Will it tend to create a desire for more reading?
3. Is it well within the range of the children's comprehension and experience?
4. Does this activity tend to an increasing power of appreciation of a better type of literature?
5. Does it create a desire to build up a personal library of worth-while books?
6. Does it help to provide the child with a means of utilizing his leisure time?
7. Does it lead to a love of books and a growing acquaintance with authors and characters?

8. Do these stories encourage the building of a permanent interest in literature?

PUPIL'S STANDARDS. The pupil also should build up standards for the reading or telling of a story. A few of these briefly stated are:

1. Understand the story thoroughly.
2. Make the characters "talk" naturally.
3. Speak in a clear voice and enunciate so the audience will get pleasure from the story.
4. Know how to pronounce new and unusual words and names.
5. Take a comfortable reading position.
6. Hold the book in a comfortable position.

RESULTS. Following through such a procedure the child will have grown by the end of the year both in power and in appreciation combined with a sympathetic attitude toward books and the unending realms of literature. The repeated opportunities for spontaneous oral expression through planning discussions and criticisms will have given him the power to express his thoughts clearly, concisely, naturally, and to the point. His vocabulary will have grown as he has entered into these activities. He will have built up standards for criticism, standards for selecting suitable types of literature for his reading; he will be sure that what he reads is what he chooses to read and that his choice will be backed by good and sufficient reasons. His outlook will be critical and challenging but not biased nor limited, for literary worth has become a real factor in his life.

A STORY-HOUR MEETING

THE following is an account of a meeting of a Story-Hour Club in a third-grade class in the Horace Mann School, Teachers College, Columbia University. The notes were made by a stenographer during the meeting.

The class is seated on small chairs in a semicircle in the front of the classroom. Ned, the leader of the club, is seated

in about the center of the group facing the class. The readers chosen at a previous meeting have come prepared with their books for reading. All the children display an interest in these books and there are many appreciative and complimentary remarks made to the "entertainers." All this stops abruptly as Ned rises and calls the class to order. He first addresses the teacher who is seated in the group, asking her for her remarks before he proceeds with the program.

Miss Lewis: Because we didn't have our special meeting of our Story-Hour Club last week we planned to have two meetings this week, so that those people who do not take part in the program on the first day may have a chance to read later. All of you will not have a chance today, of course, for that would be impossible, but if you are not invited to read today, you will surely be on our next program.

Ned: The meeting will now please come to order. We shall now tell the names of books that we have read this week. (Children volunteer.) Ruth.

Ruth: I am reading *Heide*, a story of a little girl, and I think it is very interesting. I forget who it was written by, but it is a very interesting book and I recommend it to anybody who likes happy stories. It always ends up happily in each chapter. The woman is sad and things just won't go right. Some people in the story want to do things and she won't let them, but then afterwards it all gets fixed up before the end of the story, and everything comes out all right. I recommend it to anybody who likes happy stories.

Miss Lewis: Did you find the book difficult, Ruth?

Ruth: No, not so very. The names are pretty difficult though. I understood all of it.

Miss Lewis: Some third-grade boys and girls find it very difficult.

Ned: Jim, what are you reading?

Jim: I have been reading *Jim Davis*. It is written by John Masefield. It is very interesting. I have just started on the exciting part now. I hate to put it away. I'd like to read it clear to the end.

Ned: Who would you recommend it to?

Jim: Anybody who likes exciting stories and adventures.

Ned: George, what are you reading?

George: Well, I have been reading the Burgess books, and then I have been reading *Little Maid of Old Philadelphia.* It is a history story and I think I would recommend it to all children who like history. It's mostly about the Revolutionary War. I heard Mr. Burgess talk down at the Natural History Museum. He talked to us about some of the animals, and showed us his particular friends. And then he asked us to be kind to animals. Miss Lewis, may I ask a question? How many here are fond of the Burgess books? All but Carol. Carol, why aren't you interested in the Burgess books?

Carol: Because I don't like nature.

Miss Lewis: Why?

Carol (with a shrug): Just don't.

Miss Lewis: How much do you know about nature?

Carol: Oh, I don't know anything about it. Maybe that is why I don't like it.

Miss Lewis: Do you go to the country in the summer, Carol? And do you like trees and birds, flowers and grass?

Carol: Yes, I do.

Miss Lewis: Then it isn't because you don't like nature. If you like the country, isn't that nature? How about the trees and flowers?

Carol: I like them.

Ned: Then I don't believe you can say it is because you don't like nature, but that you don't like nature stories.

Carol: Maybe. Now I like fairy stories and history stories. Before I didn't like anything but fairy stories, but now I like history. I am reading history stories.

Miss Lewis: Carol is just beginning to like history stories. For a while she read nothing but fairy stories and doll stories. I wonder, Carol, if we can interest you in nature stories as we did in history stories?

George: The reason I am interested in the Burgess stories is once I start one I just have to go on.

Miss Lewis: How many have read more than two of the Burgess books? (Twenty-one out of twenty-eight raise hands to indicate they have read these books.)

(Ned asks Edwin for a report.)

Edwin: I am reading *The Viking Tales.* I would recommend it to anybody who likes history. I would recommend it especially to Ernest. Miss Lewis read it to us, but even so when you read it yourself you get so much more fun out of it.

Ned: Edwin, what parts did you like best?

Edwin: Well, I am half through with it now. I am in part two. I don't know which part I like best. I like it all the best.

Ned: Elinor, what are you reading now?

Elinor: I have just finished *Nicholas.* It is a story about New York. The part I like best is Washington's Birthday Party.

Ned: Who would you recommend it to?

Elinor: To children who like stories about geography or New York.

Miss Lewis: Excuse me, Mr. President. How many of you have read *Nicholas?* You see that is a new book, and there isn't anybody else here who has read it. Do you mind bringing it, Elinor? *Nicholas* is a book that we talked about in a special Saturday class. Miss Moore, who is librarian down at the big Forty-second Street Library, and who perhaps knows more about children's books than anybody in New York City, wrote the book. It is about a little boy who came over here from Holland . . . .

Pupil: Is it a true story?

Miss Lewis: No, it is a make-believe story. This little boy comes to New York from Holland, and the story tells all about the wonderful adventures he has. He had never seen beautiful big buildings. For instance, he had never seen a big building like the one where the library is at Forty-second Street. He thought it was perfectly wonderful when he saw those two big lions outside. The story tells a great deal about what he thought of those lions . . . .

Pupil: Did he see the Woolworth Building?

Miss Lewis: Did he go to visit that, Elinor? What other big buildings did he mention?

Pupil: The Metropolitan Museum—did he see that?

Pupil: Did he go on the Queensboro Bridge, Elinor?

Elinor: Yes.

Miss Lewis: He did, and he saw the Brooklyn Bridge. Do you remember the part about the Brooklyn Bridge? And what other wonderful things did he see, Elinor, that he enjoyed so much?

Elinor: The Bronx Park.

Ruth: Well, when I came here I thought the subways were just about the most wonderful things, and when I heard that my sister had gone on them—well, I just couldn't wait to go. And when I did get on the subway the first time—my gracious! I just thought it was marvelous.

Miss Lewis: You see Ruth had never been to New York before. I think you could tell just as interesting a story as Nicholas told, Ruth, because you came from a town way out West.

Ruth: When I looked at some of the high buildings I thought they would surely tumble down on me.

Miss Lewis: If you read *Nicholas*, don't you think you would appreciate his feelings on seeing all these strange sights in New York?

Ruth: Yes, I do.

Elinor: And there are a lot of letters in it.

Pupil: Did he write back home?

Elinor: Yes. And he sailed to France, too.

Miss Lewis: Have you any other questions you wish to ask Elinor about *Nicholas?*

Pupil: Elinor, what did you like best?

Elinor: The part about Washington's Birthday Party. Nicholas goes to a friend's home, and he has supper there and plays with the cat. He runs about the yard and slides down the banisters and plays ball with the cat. It's awfully exciting.

Pupil: How old is he?

Elinor: It doesn't tell. About our age, I think.

Catherine: Miss Lewis, when I first came to New York I thought the subways were magic. They were run by magic, but finally I found out that men operated them.

(Ned asks Dick for his report.)

Dick: I am reading *The Blue Fairy Book.* It is a very interesting book. I don't know who it is written by, but I recommend it to anybody who likes fairy tales.

Ned: What part do you like best?

Dick: I can't tell you because I liked so much of it.

Ned: Anne, what have you read?

Anne: I am reading *The Men Who Found America.* I forget who wrote it because I never pay any attention to who a book is by.

Miss Lewis: Don't you really? That is one of the first things I do when I see an interesting book. I immediately look to see who wrote it so that I can check up and see if I have read any other books written by the same author, for usually when a person writes one book he wants to write two or three. And if I liked the other books written by the same author, I am quite likely to like this one. This happens to be written by Mr. Hutchinson.

Ned: What do you think of it, Anne?

Anne: I like it. I haven't got very far, but as far as I have read I think I like the first story best.

Miss Lewis: Would you recommend it as a book a child might own or might keep in his own library? Would you say that that would be a book worth owning? A book that you would like to have?

Anne: I think every child here should own it.

Ruth: When I read a book at the library sometimes I just like it so much that I wish it was mine.

Miss Lewis: That is the way I feel about books. How many have a Good Friends' Shelf at home where you keep your special books? And do you have very special books that you like better than others, that you read over three or four times?

Ned: My favorite is the *Book of Knowledge.*

Harriet: I have been reading a book of *Famous Explorers.* I haven't gotten very far. It's a story about a great many famous men who explored America.

Ned: Well, how much have you gotten if that is all you can tell?

Harriet: I have gotten lots of things. There is a great big hole here and a man is telling about a mine trip.

Ned: Harold, what have you been reading?

Harold: I am reading *The Magic of Oz.* It is by . . . . It tells about . . . .once there was a little boy . . . . it tells about a king . . . .

Ned: Finish your sentences, please.

Harold: Well, there was a queen in it and she told the little boy that he couldn't take away a magic box because it was magic. He did it anyway and he got punished.

Ned: Which part did you like best?

Harold: I like the third chapter best.

Miss Lewis: Is that the only Oz book that you have read? How many have read that?

Betty: I wish I could read some but I haven't got any of those books.

Miss Lewis: Teddy, what do you think of the Oz books?

Teddy: I love them, especially *The Wizard of Oz.* I haven't read it myself. It is too hard for me but my sister has read it to me.

Miss Lewis: What do you think of the Oz books?

Jim: I don't think they are so good because they keep on . . They wait so long before they start any adventure.

Edwin: I have read the Oz books and the one I read starts the adventure right away.

Jim: I read *The Wizard of Oz*, but I think the pictures are much better because they have some adventures in them.

Miss Lewis: You like the pictures better, do you?

Jim: Yes, because they have adventure all the way through. I don't care much for the stories, they never seem to get anywhere at all.

Ned: Now we shall read some stories. Jim's name is first on my program. (Jim goes to the front and faces the class.)

Jim: The name of my book is *English Fairy Tales.* It is illustrated by Arthur Rackham. The name of my story is "Mr. and Mrs. Vinegar." (Jim reads aloud.)

Miss Lewis: Excuse me, will you tell us the rest of the story?

Jim: He asks a man for a stick, and the man says if you will give me the gloves, I will give you the stick. So Mr. Vinegar gives him the gloves. And then he is walking down the road, and he sees a magpie on a tree and the magpie begins to chuckle and chuckle. And Mr. Vinegar says, "What are you laughing about?" The magpie says, "Because it is so funny." And he begins telling him because he bought the cow for forty guineas and swapped the cow for bagpipes that he couldn't play; and then he swapped the bagpipes for gloves, and the gloves for the stick. And he got mad at the magpie for laughing and chuckling, and he threw the stick at the magpie and the stick stuck in the tree. Then Mr. Vinegar went home without anything at all.

Ned: He was a clever man, wasn't he? Have you any suggestions or criticisms for Jim?

Edna: I thought that story was very interesting, and I liked it so much I would like to have it for my own library.

Melanie: In the first part you read a little bit too fast.

Harriet: You read so nicely that I could just see the pictures.

Jean: I wish you would lend that book to me if it is yours because I would like to read some of those stories.

Ernest: Are all the stories in the book that interesting?

Jim: I think so.

Rodger: I loved that. I was listening just wide open.

Miss Lewis: Did you forget Jim and just think of Mr. and Mrs. Vinegar?

Class: Yes.

Arnold: Was Mr. Vinegar—was he some vinegar or was he a man?

Jim: No, that was just his name.

Arnold: I thought he was a little person at first.

(Jim goes back to his chair.)

Ned: Harriet may read.

Harriet: The name of my book is *Old Time Tales.* The name of my story is "The Lion, The Fox, and The Man." (Harriet reads her story.)

Pupil: That was good.

Ned: Any suggestions for Harriet?

Walter: Well, I think every once in a while she did read a little too fast but otherwise I enjoyed it.

Ruth: I could just see the pictures, Harriet.

Melanie: I read that story in another book, but I like this one better.

Jean: I could just see the pictures, and hear the people.

Carol: She understands it herself, I think.

Pupil: I liked it because she made the fox talk and the man talk and the lion talk.

Pupil: When someone was cross she talked cross.

Edwin: That is because she likes the story herself, and when you like a story you can read it better.

Gayle: She chose the right kind of story. I was so afraid that the lion would eat him up and not wait until he asked three people. That makes it exciting and then at the end it turns out nice. I like that.

Ernest: It wasn't too long and it wasn't too short a story to read during story hour.

Edna: I want to criticize it. I think some of the times she read it kind of to herself and I could not hear it all.

Anne: I know why she entertained us—because she enjoyed the story herself.

Ned: I think I am going to take one out of the list who hasn't read for a long time. Martin, will you read?

Martin: The name of my book is *Everyday Classics, Fifth Reader*—"Paul Revere's Ride." (Martin reads.)

Miss Lewis: Excuse us, Martin, will you tell us what happened next in that poem?

Martin: He goes back and he says that they are coming by land.

Miss Lewis: Who says?

Martin: Paul Revere says the North churchmen have gone and then he spreads the alarm and they all go out and they hear a sort of a "to-do" out of . . . .

Miss Lewis: What was the "to-do" all about?

Martin: It was all about the war.

Miss Lewis: What war? (Martin doesn't know.) Martin, do you know what this poem is about?

Martin: No.

Miss Lewis: Longfellow has written it to tell a story. Do you know it, Martin?

Martin: No.

Miss Lewis: Martin, don't you see you have picked out a poem just because we happened to mention it, and you have read words that haven't any meaning to you. Now, that poem has been put in the Fifth Grade Reader, and I don't see how any little third-grade boy or girl who hasn't studied the Revolutionary War could understand the meaning of the story Mr. Longfellow has told in that poem. You know, boys and girls, if you read words and don't read the meaning back of those words it is a waste of time. Martin has remembered the words but they don't mean anything to him. How did you prepare the poem, Martin?

Martin: I read it at home.

Miss Lewis: To whom?

Martin: To my big sister.

Miss Lewis: What did she say about it?

Martin: She said I knew it.

Miss Lewis: Yes, you do know the words, but reading means more than just saying the words. It is what you know about what you are reading that counts. You have read the poem correctly. You read it out loud to your sister and she said you knew it, but I am afraid you don't know what you are reading about. Ernest, you have read about the Revolutionary War, tell us about it—what this means.

Ernest: Well, that night the Americans were expecting the British to attack them.

Miss Lewis: What war was it?

Ernest: The Revolutionary. They called an alarm and Paul Revere told his friends to go down to the Old North Church, and he stood on the other side of the bridge. When the signal was sent, he went through the town and told all the families to get ready to fight.

Miss Lewis: Who were fighting?

Ernest: The Americans and the British.

Miss Lewis: Fighting against the British. And who was Paul Revere?

Ernest: Paul Revere was a soldier fighting against the British.

Miss Lewis: Where did he live?

Ernest: In Boston.

Miss Lewis: Have any of you seen Paul Revere's house? Where is the Old North Church?

Ernest: Old North Church is over . . . . I forget.

Miss Lewis: Boys and girls, please don't try to read things that you don't understand. Martin, it would have been so much better if you had kept that book until you got to the fifth grade. It is a fifth-grade reader.

Ned: We have used all of our time now, so we will have to close the meeting for today. If your name is still on my program, please be prepared to read at our next meeting.

Some Outgrowths from a Story-Hour Organization:

1. A building toward a permanent interest in reading materials; books, magazines, newspapers, references, periodicals, etc.
2. A sharing of pleasurable experiences gained through reading.
3. A broadening of acquaintances with authors and types of literature.
4. A growing power in giving and receiving friendly criticism.
5. A growing ability in the power to organize ideas.

6. An increasing growth in the improvement of oral expression.
7. A stimulating towards an enlarged vocabulary.

RECORD OF BOOKS READ

In the primary school of today more than one or two books are read during the year by each child. Library corners, reading clubs, and the like stimulate the reading of many books during the year. Not all are books of equal difficulty but each child reads the books that are of most interest to him, books that are within his ability and power of comprehension. The books may be read in spare time at school, during the library period, at home, or in the regular periods for reading at school.

Ways of Recording. An interesting record of the books each child reads may be kept during the year. A chart of cardboard or heavy paper may be ruled so that each child has a space for recording the titles of books he has read. When he finishes reading a book he writes the name of it and perhaps the name of the author and gives it to the teacher. If she deems it wise to test his comprehension of the contents of the book, she may ask him certain questions about the story. In grades above the second she may have him write a short review of his book. Then he may write the name of the book he has read on the chart in the space labeled with his name. In this way he may keep count of all the books read during the entire year.

In making this kind of record the child must learn how to write correctly titles of books and names of authors.

In the first grade the teacher will find it necessary to record the names of the books herself, and in the second grade it would seem a better plan to continue doing so.

In the third grade the teacher may copy the titles on the chart in order to keep the penmanship of uniform size, but it is important that the child be held accountable for making the first record himself, that he spells every word correctly,

Keeping a class record of books that have been read is interesting work and valuable for later reference

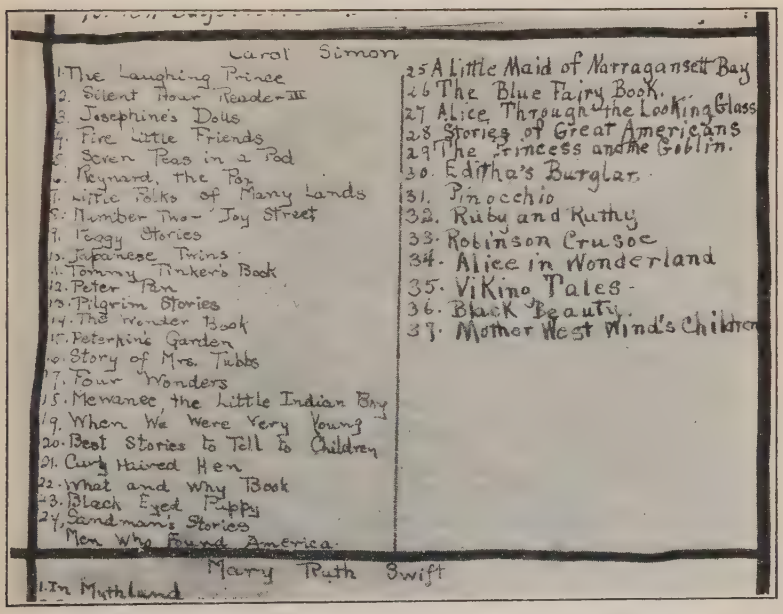
that his titles be correctly written, and that the author's name be spelled properly and capitalized. In the latter half of the third grade it is sometimes advisable to introduce a record having more form. To keep this record index filing cards may be used and a very simple form of book review may be begun. The following form has been used successfully in the latter half of the third grade:

Name of the book . . . . . .
Author . . . . . .
Kind of book (history, fairy story, myth, etc.) . . . . . .
When finished (date) . . . . . .
What I think of the book . . . . . .
. . . . . .

The index-card record may be successfully used in grades above the second where the writing of a book review is a pertinent part of the written English for the year. The kind of records kept should be a growing activity. If work of this kind is done in exactly the same way year after year there can be little growth in ability to take on new subject-matter; interest will be likely to wane with this ceaseless monotony. Every child likes to feel power and progress. The element of newness in any piece of work in any grade or in any walk of life is necessary to growth.

EXAMPLES OF INDEX CARD RECORDS. When the child finished reading the following books he wrote the required data concerning his book on a large (5x8) library card and placed it in his filing case. Each child made his own case and decorated it by painting on it a design of his own planning. This case was used again in his succeeding years in the elementary school and such a plan might well be continued through life were his interest in such an activity built firmly enough. Some children wrote but one sentence as a review, others were able to write a short paragraph. This type of review will be likely to grow in length and in quality of style and content as the boy and girl advance in school until such time when a more complete book review may result.

Pinocchio
Collodi
Humorous Story
Read in September, 19__


Carol Simon
1. The Laughing Prince
2. Silent Hour Reader III
3. Josephine's Dolls
4. Five Little Friends
5. Seven Peas in a Pod
6. Reynard, the Fox
7. Little Folks of Many Lands
8. Number Two - Joy Street
9. Peggy Stories
10. Japanese Twins
11. Tommy Tinker's Book
12. Peter Pan
13. Pilgrim Stories
14. The Wonder Book
15. Peterkin's Garden
16. Story of Mrs. Tubbs
17. Four Wonders
18. Mewanee, the Little Indian Boy
19. When We Were Very Young
20. Best Stories to Tell to Children
21. Curly Haired Hen
22. What and Why Book
23. Black Eyed Puppy
24. Sandman's Stories
Men Who Found America
25. A Little Maid of Narragansett Bay
26. The Blue Fairy Book
27. Alice Through the Looking Glass
28. Stories of Great Americans
29. The Princess and the Goblin
30. Editha's Burglar
31. Pinocchio
32. Ruby and Ruthy
33. Robinson Crusoe
34. Alice in Wonderland
35. Viking Tales
36. Black Beauty
37. Mother West Wind's Children
Mary Ruth Swift
1. In Mythland

This is one child's record of a part of her third-grade reading

Comments:

This is a story about a puppet who runs away from his master. He has many adventures. Finally he meets the fox and the cat who are his enemies. They hang him to a big oak. He is rescued by the fairy with the blue hair. In the end he returns to his master and becomes a boy.

Voyages of Dr. Dolittle

Hugh Lofting
Nonsense Story
Read in November, 19__
Comments:

Dr. Dolittle goes on a voyage to Spider-Monkey Island. He finds an Indian who speaks Eagle language. The people on the island like Dr. Dolittle and make him the king. He does not want to be king. He escapes and goes home on a snail.

In the Green Forest

Katharine Pyle
Fairy Tale
Read in January, 19__
Comments:

The story of fairies and their adventures in trying to learn how to make magic.

Animal Folk Tales

Anne A. Stanley
Adventure
Read in December, 19__
Comments:

A very interesting book of stories of animals. It is very funny in some of the stories. The funniest story was "The White Rabbit and the Marten." The story I liked best was "Faithful Friends," the last story in the book.

Suggested List of Books for the Library Hour. An attempt has been made to grade the books on this list, but no hard and fast rule can be applied to such a grading. Many children in the second and third grades can read and comprehend material ordinarily considered suitable for fourth and fifth grades. Likewise, a great deal of easy reading material must be provided for the members of the group who have less ability. Every classroom library should contain

books that will meet the needs of the several abilities present in the group. Such a list should be used merely as a guide to the teacher who is planning a library or story hour.

A book list to be truly valuable should be built by the teacher herself and should be made up of books which she herself has read. After books have been tried with groups of children of many and varied interests, then may the wise teacher adopt or discard certain of them for her own list.

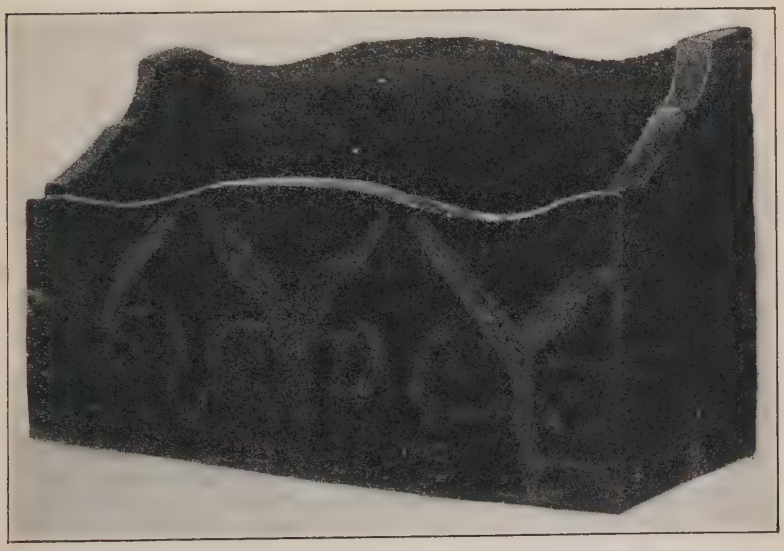
A list must be revised constantly, for new books of worth are being added to the richness of children's literature each year.

FIRST GRADE

BANNERMAN, HELEN. *The Story of Little Black Sambo.* New York: Frederick A. Stokes Co.

BLAISDELL, ETTA AUSTIN and MARY FRANCES. *Cherry-Tree Children.* Boston: Little, Brown & Co.

BROOKE, LESLIE. *Johnny Crow's Garden.* New York: Frederick Warne & Co.



A decorated box makes a convenient receptacle for filing book reports

FALLS, C. B. *A. B. C. Book.* Garden City, N. Y.: Doubleday, Page & Co.

GREENAWAY, KATE. *A—Apple Pie.* New York: Frederick Warne & Co.

GROVER, EULALIE OSGOOD. *The Overall Boys.* Chicago: Rand McNally & Co.

GROVER, EULALIE OSGOOD. *The Sunbonnet Babies' Book.* Chicago: Rand McNally & Co.

IVIMEY, J. W. *Three Blind Mice.* New York: Frederick Warne & Co.

LA RUE, MABEL GUINNIP. *The F-U-N Book.* New York: The Macmillan Co.

LE FÉVRE, FÉLICITE. *The Cock, the Mouse, and the Little Red Hen.* Philadelphia: Macrae Smith Co.

LOFTING, HUGH. *The Story of Mrs. Tubbs.* New York: Frederick A. Stokes Co.

PERKINS, LUCY FITCH. *The Dutch Twins Primer.* Boston: Houghton Mifflin Co.

SERL, EMMA, and EVANS, VIVIAN. *Work-a-Day Doings.* Newark, N. J.: Silver, Burdett and Co.

SKINNER, ADA M. *The Tale of Tibby and Tabby.* New York: Duffield & Co.

SECOND GRADE

ADAMS, SHERRED W. *Five Little Friends.* New York: The Macmillan Co.

ANDERSON, ROBERT GORDON. *Seven O'Clock Stories.* New York: G. P. Putnam's Sons.

BATCHELDER, MILDRED I. *Peggy Stories.* New York: Charles Scribner's Sons.

BLAISDELL, ETTA AUSTIN and MARY FRANCES. *Boy Blue and His Friends.* Boston: Little, Brown & Co.

BLAISDELL, ETTA AUSTIN and MARY FRANCES. *Bunny Rabbit's Diary.* Boston: Little, Brown & Co.

BLAISDELL, ETTA AUSTIN and MARY FRANCES. *Polly and Dolly.* Boston: Little, Brown & Co.

BLAISDELL, ETTA AUSTIN and MARY FRANCES. *Tommy Tinker's Book.* Boston: Little, Brown & Co.

BLAISDELL, ETTA AUSTIN and MARY FRANCES. *Twilight Town.* Boston: Little, Brown & Co.

BRYANT, SARA CONE. *The Story Reader, Book II.* Boston: Houghton Mifflin Co.

CARRICK, VALERY. *Picture Tales from the Russian.* New York: Frederick A. Stokes Co.

DALGLEISH, ALICE. *A Happy School Year.* Chicago: Rand McNally & Co.

DOPP, KATHARINE E. *The Tree Dwellers.* Chicago: Rand McNally & Co.

FOX, FLORENCE CORNELIA. *The Indian Primer.* New York: American Book Co.

GROVER, EULALIE OSGOOD. *Sunbonnet Babies in Holland.* Chicago: Rand McNally & Co.

HUNT, CLARA W. *About Harriet.* Boston: Houghton Mifflin Co.

LUCIA, ROSE. *Peter and Polly Books.* New York: American Book Co.

MAXWELL, VIOLET, and HILL, HELEN. *Charlie and His Puppy Bingo.* New York: The Macmillan Co.

MORCOMB, MARGARET E. *Red Feather Stories.* Chicago: Lyons & Carnahan.

ORTON, HELEN FULLER. *Bobby of Cloverfield Farm.* New York: Frederick A. Stokes Co.

PENNELL and CUSACK. *The Happy Children Readers, Book Two.* Boston: Ginn and Co.

PYLE, KATHARINE. *Tales of Two Bunnies.* New York: E. P. Dutton & Co.

SMITH, M. E. *Eskimo Stories.* Chicago: Rand McNally & Co.

THIRD GRADE

BARRIE, JAMES M. *Peter Pan* (edited by Perkins). Newark, N. J.: Silver, Burdett and Co.

BIGHAM, MADGE A. *Merry Animal Tales.* Boston: Little, Brown & Co.

BROWN, ABBIE FARWELL. *In the Days of Giants.* Boston: Houghton Mifflin Co.

BURGESS, THORNTON W. *Old Mother West Wind.* New York: Little, Brown & Co.

CARRICK, VALERY. *More Russian Picture Tales.* New York: Frederick A. Stokes Co.

COLLODI, C. (Carlo Lorenzini). *Pinocchio.* Boston: Ginn and Co.

CRAIK, DINAH MULOCK. *The Adventures of a Brownie.* New York: G. P. Putnam's Sons.

DEFOE, DANIEL. *Robinson Crusoe Retold* (edited by Baldwin). New York: American Book Co.

FYLEMAN, ROSE. *Fairies and Chimneys* (verse). New York: George H. Doran Co.

HALL, JENNIE. *Viking Tales.* Chicago: Rand McNally & Co.

HUTCHINSON, FREDERICK WINTHROP. *The Men Who Found America.* New York: Barse & Hopkins.

LOFTING, HUGH. *The Story of Dr. Dolittle.* New York: Frederick A. Stokes Co.

MILNE, A. A. *When We Were Very Young* (verse). New York: E. P. Dutton & Co.

MONVEL, BOUTET DE (illustrator). *Susanna's Auction* (from the French). New York: The Macmillan Co.

PERKINS, LUCY FITCH. *The Dutch Twins.* Boston: Houghton Mifflin Co.

PERKINS, LUCY FITCH. *The Eskimo Twins.* Boston: Houghton Mifflin Co.

STEWART, MARY. *Tell Me a True Story* (Bible Stories). New York: Fleming H. Revell Co.

THOMSEN, GUDRUN THORNE. *East O' the Sun and West O' the Moon.* Chicago: Row, Peterson & Co.

CHAPTER NINE

CONDITIONS GOVERNING CREATIVE WORK

IT MAY be questioned whether any product of which children are capable deserves to be characterized by the term "creative." In its fullest meaning it is only the very rare child who does invent, compose, or construct in so original and artistic a manner as to merit the use of this term in connection with his production. In a less exacting sense, however, much that children offer both in spontaneous and studied expression has in spirit and form the essential qualities of the art product. Their fresh outlook on life, their naïve response to experience, the play spirit which constantly stirs beneath action and expression give a trend away from the hackneyed and commonplace and often result in products having surprising charm and originality.

"CREATIVE" APPLIED TO CHILDREN'S WORK

LIMITATIONS OF THE TERM. When we say that children are original we usually mean that they have not yet learned to see, think, and act in a traditional way. The world is new and wonderful. There are all kinds of objects and elements to examine, to become acquainted with, to combine and recombine. The "raw materials" which should come freely into the hands of every child to be shaped according to his expanding skill and developing taste are not only such concrete things as clay, textiles, wood, paper, crayons, and paint. The term includes the less tangible but no less real mediums of bodily motion—working out into rhythm, dance, play, games, and drama; music—expressed through the composition of melodies for instruments or voice; and language, which

is an avenue accessible to every normal human being—the medium for story, record, song, poem, and drama.

Importance of Originality. To create—to make something having form, pattern, beauty, use, out of raw material—is one of man's highest functions. There is no trait that more distinguishes him from the lower animals and none more deserving of careful direction in education. The neglect of the creative aspect means that the learner becomes a mere imitator, a copyist, a borrower of ideas and methods. This is not the line of progress for either individual or social group. If all are imitators where will be found the source and inspiration for higher standards, for better and more beautiful forms?

Does this seem too exalted an idea to attach to simple childish expression? It really lies at the heart of all teaching which attempts to go beyond the mere skills and routine accomplishments of the various school subjects. The most successful teachers of music do everything they can to call out the child's own musical impulses. They no longer drill for weeks and months on uninteresting exercises but begin with very simple melodies. In a little while they have young pupils "making up" their own small melodies and often composing appropriate words (see Music, Vol. IV, Chap. VII).

In art work, too, we notice that the best teachers encourage in every possible way original and rather free work from the very beginning. They no longer seem to fear that lack of "system" will bring disastrous results. They have faith that with tactful guidance the children's crude attempts to tell a picture-story or decorate some precious object will develop into a real art sense supported by an adequate technique. Under this kind of teaching we often notice great individuality in the results, instead of almost identical results produced by all the class, and we discover surprisingly lovely things in the brush work of young children.

In physical education also better provision is being made for individuality and originality. Ring games, folk dances, and rhythmic movements are not taught as if they were

ready-made and complete. Instead, from the kindergarten on, children are encouraged to express through bodily movement whatever certain music seems to them to be saying or telling. Gradually pleasing and satisfactory steps and movements are evolved and combined, and there emerges a fairy dance, a butterfly frolic, a mock snowball contest, or a party of dancing bears—in other words, a really new and original dramatic or interpretative expression.

CREATIVE WORK IN ENGLISH

Children's Readiness. Just as in all other modes of expression much attention is now given to preserving and developing the original and individual powers of children in the language arts. The work of the school still tends, however, entirely too much in the direction of formal drill exercises in English, to the neglect of the more spontaneous types of oral and written expression. In this field there is really no excuse for neglect, for good work can be done without extra financial cost. In the matter of fine arts, industrial arts, music, and physical education one might plead lack of equipment —materials, tools, apparatus, musical instruments, etc., to carry on such work as that described in the preceding paragraphs. But for a good beginning in creative work in language the children carry with them all the essential materials and instruments—tongue, voice, keen senses, a certain command of speech, some ideas, and a strong proclivity to tell and to invent.

Spontaneous Expression. In their effort to comprehend facts and relations, to find names for things, to explain and describe the new and unfamiliar, children employ language in unusual and often delightful ways. Such expression is not "creative" in the strict sense in which that term should be applied to the product of mature writers. It involves very little conscious arrangement and rearrangement of language forms according to some artistic plan or preconceived method; there is no studied selection and combination of elements to

secure a desired aesthetic effect. Nevertheless the results have at times a real literary quality which more sophisticated writers often fail to attain.

The artless charm and grace of what children say and write at this early stage are of all things the most important to cherish. Examples of spontaneous expressions which are vivid and colorful are given in Chapter III, pages 33 to 36. One has only to listen with a keen ear to the free and animated conversation of children when intent upon some object of interest, to catch many a happy and unusual term or phrase. Few of them will develop this natural grace of speech to any extent, however, unless there is a good deal of intelligent encouragement and guidance. A very few will find these aids at home but the great majority must get stimulus and help at school or not at all.

The Teacher's Part. In the early work in English composition, both oral and written, perhaps the largest contribution the teacher can make is to refrain from a kind of pressure which deadens and crushes out spontaneous and naturally charming expression. Over-exactitude and insistence upon a certain number of sentences of a certain length and type will soon eradicate or seriously check imaginative, playful, and childlike ideas and expressions. Too early insistence on absolute correctness of form inevitably results in stereotyped, stilted, and dull compositions. On the other hand a word of appreciation for unique or pleasing ways of saying a thing, for the appropriate word or descriptive term, will help to preserve individuality of expression and a proper self-confidence in the speaker or writer. We have been prone to praise more highly than it deserves mere correctness of form, neglecting to comment favorably on interesting ideas and pleasing expressions.

Teachers can help also by providing stimulating experiences which pupils might not otherwise have, by conversation tending toward a deeper realization of meanings, and by sharpening the children's own observations of things close about them by means of penetrating questions and comments.

The teacher has much to do also with securing and preserving an atmosphere conducive to creative work. Perfectly matter-of-fact composition can be developed in a conventional and coldly formal situation, but expression which flows from the inner self must be invited and fostered through warm sympathy and understanding.

"Here are some violets for you," said seven-year-old Alice as she laid a drooping bunch of flowers upon Miss Martin's desk one May morning. Then shyly she drew out of her pocket a little square of paper. "And I wrote a little poem, too," she whispered. Inscribed in childish scrawl with a blue pencil was the couplet,

> Violets are purple-blue,
> I picked them all for you.

"Did you get that pretty thought out of your own head?" asked Miss Martin. Alice replied with sparkling eyes and assenting nod. "I shall tie the little verse right to the neck of my vase," said Miss Martin, as she arranged the violets. "How nice that when spring flowers pop up out of the earth, a little bouquet of words pops out of Alice's head."

Necessity for Degree of Freedom. Mood, feeling, desire, have an all-important part in creative expression of every kind, whether for children or adults. Music, painting, song, dance, story, verse, dramatization—such expression can never be successfully forced. It comes only out of a more or less free play of mind and body impelled and directed by a particular mood. In childhood at least this mood should commonly be happy, joyous, light-hearted, and playful. The play attitude is emphasized by all competent writers on this subject. It has been many times pointed out that all adult art has come out of primitive man's desire to add to objects of utility, such as household utensils, clothing, etc., some decorative touch springing out of his own exuberance of spirit. Primitive art often expresses serious religious import but it also exhibits a frolicsome mood and sheer love of making something especially satisfying to the maker.

The modern artist and true craftsman, as well as the primitive, requires this feeling of personal freedom and self direction in his work. He must have a chance to try out his ideas, to modify them, and to shape clay, stone, pigment, or language according to his feeling of fitness. He works hard but he plays as he works. The genuine artist in any field is at his best moments doing with his whole soul what he wants to do and in the way he wants to do it.

We wish to approximate this attitude so far as we can in a large part of the English composition. Children are encouraged to find their own ways to express greetings, good wishes, holiday messages, in either prose or verse. They compose the words for songs, write verses for Mother's Day, for valentines, for Easter, for health posters, for birthdays, and to fit many other occasions of personal or general interest. In kindergarten and first grade and to some extent in second grade the children's little compositions of this sort should be dictated to the teacher who will write them. Even in third grade it is well occasionally to free the children from the task of writing in order to get a fuller play of fancy and invention. Their skill in spelling, penmanship, and punctuation is still considerably below their ability to summon interesting ideas and to find pleasing language. Oral composition alone does not satisfy their desires because the product vanishes at once. Nothing can take the place of the children's dictation to the teacher. In an ungraded school an older girl or boy can sometimes be found who will have the necessary good-will and intelligence to serve occasionally as amanuensis for the little ones.

The composition of original verse and original stories constitutes the two main lines of creative work in English in primary grades. These will be treated separately in the next two chapters.

CHAPTER TEN

ORIGINAL STORIES

STORY-MAKING is an activity in which most normal, healthy children participate. It is true that in some schools there is no provision made for its appearance or its direction and very little value is placed upon either the activity or the product. It would be well then to glance over school procedures where story-making is valued highly and note the products of the work, consider in what forms it first appears, examine various types of guidance, and evaluate the outcomes.

AN ACTIVITY COMMON TO CHILDREN

PRODUCTS IN THE THIRD GRADE. We glance at the third-grade monthly magazines or weekly newspapers and find them rich in good, childlike stories, such as the two following. These are not the work of superior children. They were written by two average, normal, interested members of the class at the beginning of the third grade.

THE MAGIC GIFT

Once there were two children. Their names were Edith and Lillian. They were very poor. And one day there was nothing in the house for supper. So their mother asked them to go to the woods to pick some blackberries. They were good children so they went right away. They took their dog Tippy with them.

The children had a fine time in the woods. They heard the birds singing. They saw a rabbit jumping in the grass. The children laughed. They picked a lot of berries.

Suddenly, they heard Tippy barking. They wondered what was happening. They turned around and saw a beautiful little wood fairy. They were so glad because they had never seen a fairy before. The fairy said:

"You are such good children that I will give you a wonderful gift."

She took a golden ball out of her pocket. She said:

"This is a magic ball. Whenever you are hungry, toss it up three times and wish for food. Then you will have plenty to eat."

The children took the golden ball, thanked the fairy for her good gift, and ran home to their mother. They were never hungry afterward.

ETHEL RYAN

In the story of "The Magic Gift" we find a complete little fairy tale built with utmost simplicity around the idea that goodness is rewarded. The heroines are made interesting by being given the names of the two best chums of the writer. The qualities and delightful traits of the real Edith and Lillian are well known to the group for whom the story is written. Added to this, the story characters Edith and Lillian are made poor, hungry, good, obedient, childlike, industrious, courteous, happy, and the owners of a dog, Tippy. Tippy is made interesting because of his name and his discovery of the fairy.

We find the story is brief and complete with the satisfying end dear to all human hearts. It is an easy matter to discover the organization. We find a strong appeal to the imagination in the use of the little wood fairy, and the magic golden ball which must be tossed as the wish is made.

We find here then a well organized, simple but interesting, childlike story.

THE BAD LITTLE TURKEY

A long time ago there was a family of wild turkeys. They lived in the woods. One day the youngest little turkey asked his mother if he might go up on the hill to eat berries. His mother said, "No." But the little turkey said, "I will go up on the hill to eat berries."

His mother went to see what he was doing. She saw he was just going to eat a berry.

She said, "Don't eat those berries."

He said, "Oh, Mother, I just want to try one."

Then he went farther out in the woods because he did not like those berries. Pretty soon he saw a hunter coming. He was terribly frightened. He wished he had

minded his mother. He thought he would fly away but the hunter came nearer so he flew up in a tree. The hunter fired at him and shot one of his wings off. He didn't stop to take the turkey home with him because he had a bag full of rabbits.

Then the little turkey flew down the best he could with one wing. He saw his big brother coming. He got on his back and went home safely. He always minded his mother after that.

ROBERT BASSFORD

In "The Bad Little Turkey" we find a didactic story in which disobedience is properly punished in the approved child fashion. We even note the quick reformation and the assurance of desirable future action. We are impressed with the direct discourse which gives a vivid picture of the relations of the saucy, naughty, little turkey eager to try his own resources in the new situation, and his mother ready to give him warning but resigned to the inevitable. The characterization of the hunter we find amusing and thoroughly in keeping with the child's conception of the habits of hunters who, he supposes, shoot merely for the joy of shooting.

There are no sharply defined differences from grade to grade in this story-making. The fact that a child is in a second-grade room does not insure a certain degree of ability to compose with as good a sense of unity or as fine a feeling for character delineation or as constant a use of apt phrases as a child who has been making stories for two years or more. The main value that will be derived from an examination of these products of the different stages will be that we may recognize this story-making as a continuous growth, and prize even crude, early efforts, confident that with the right guidance there will come improvement.

We step into a second grade in the unassigned-work period and see a group of seven-year-olds busily engaged in writing stories. Betty, at a near-by table, is carefully planning her table of contents and with occasional assistance in spelling from one of her near neighbors or from the teacher is writing on the first page of her homemade book entitled *Ruth's*

Adventures. A glance shows the following table of contents:

TABLE OF CONTENTS

1. Ruth and the baby
2. The baby is lost
3. Ruth finds a cat
4. Ruth runs away
5. The dog found Ruth
6. The new home
7. The cat gets a kitten
8. Ruth finds a cave
9. They find every one again

As she turns her pages we are able to see that several stories are already written and that attractive pictures accompany the script. She lends us the book and turning to the first story we read:

RUTH AND THE BABY

Once upon a time there was a little girl. Her name was Ruth. She lived in a cottage. It was a pretty one. It had roses climbing up on the brick wall.

One day Ruth said, "I think I will bring the baby out in the sun. It is so nice." The baby was two years old. Ruth took the baby out. But as soon as the baby was out she began to cry,

"Oh, Ruth, look!"

Ruth looked around and there was a man. He was as thin as a pin.

He said, "Oh, here is a nice baby to take home for my little girl, Rose."

By that time Ruth fell asleep. So the man took the baby home. Soon Ruth woke up.

"Where is baby Jane? I did not want to go to sleep."

So she began to cry.

Ruth's mother heard her little girl crying.

"Ruth, dear, why are you crying?"

"I am crying for baby. I took her out in the sun and fell asleep. Now she is not here."

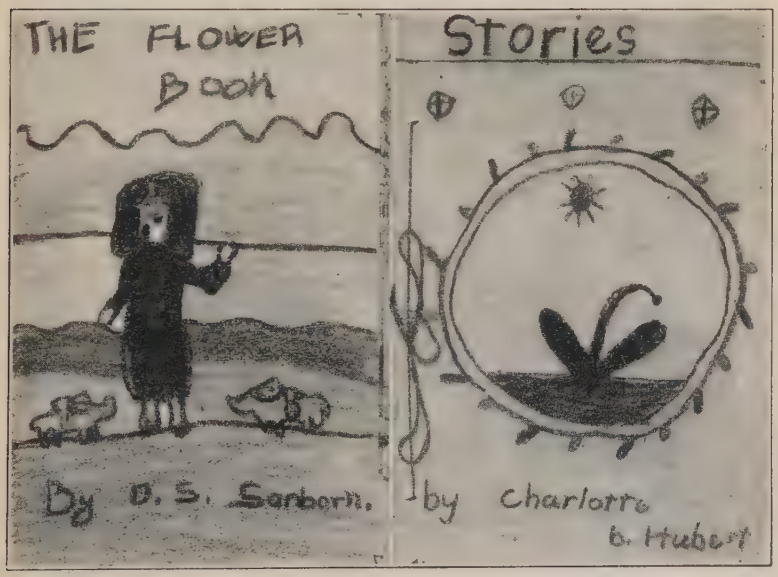
Her mother didn't say anything to her. They never found Jane again. So that was one lost.

Robert is illustrating his book of dog stories called *The Dog Book*. His stories are all written but on each page he

has left a space for pictures that will make his stories even more interesting. There is a picture of the men making their wager that Turk the dog will not bring back the money he has gone to find for his master. There is one where the men are awaiting Turk's return, another where Turk's master pays the bet, still another showing Turk's return with the bag of money in his mouth.

Charlotte has written four stories and is reading them to herself in order to decide upon fitting names. She confers with Jane and Betty as she ponders over the question and we notice that before long she has selected the titles, "The Three Rabbits," "Little Ruth," "Wee Birdie," and "A Fairy Story."

Ned's book is named *Bob, Dick, and John.* When he passes it to us for closer inspection we see that the book is one of adventure. The first story tells how Bob discovered a lion outside of his house and how his mother chased it away. The



Seven-year-old children are proud of being able to write their original stories, and like to keep them in "real books"

second tells how Dick, having lost his way in the woods, got back home due to his ability to tell directions from the position of the sun. Another tells of what happened when John met a real Indian in his own garden.

Two other boys are busily at work on books entitled *Red Eagle* and *An Indian Book.*

No doubt the most outstanding characteristic of story-making in the second grade is the eagerness manifested in getting the stories down in a permanent form. But again we see that the stories are built with quite a feeling for organization. We note it in Betty's book, the first chapter of which has been quoted (see p. 210). The table of contents, which shows her scheme for her whole narrative, gives us a notion of a well organized story-unit consisting of a series of catastrophies and related joys which come to Ruth's family in their rose-trimmed cottage. The child author contrives a happy reunion of the entire family in a more luxurious setting.

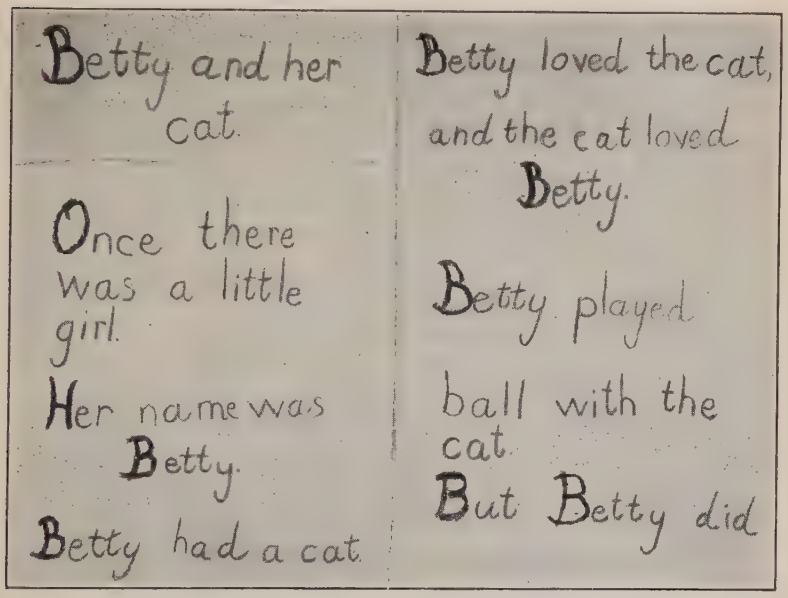
The fact that a logical outline for Robert's story could be discovered with such ease shows good organization. With equal ease the following plot schemes were chosen from four of the better stories written by second-grade children in one year:

Central Character	*Situation*	*Incidents*	*Solution*
	"Pinky the Rabbit"		
Pinky	desires to wait for Santa Claus	minds mother goes to bed early	gets a stocking full of carrots
	"Janet, Marion, and Laddie"		
Janet and Marion	lost in woods	frightened by bear	found by pet dog and taken safely home
	"The Fairy Peacock"		
Fairy peacock	finds golden apples gives them to king	king serves them at feast guests enjoy	gives little fairy a beautiful coach drawn by tiny mice
	"The Hunters"		
Tom, John, Dick	live with mother very poor	go hunting get many rabbits sell all but three	make mother happy and rich

The stories composed by the seven-year-olds are built around interesting characters. On examination of some twenty-five or thirty we find most of these characters seem to be children, fairies, or children's pets. There is real definition of character and the stories do not deal with just any little girl, boy, or fairy, but are about:

Little Ruth who does not look where she is going
Major, a mother dog
A brave Indian boy
Three bad rabbits
Marion, a poor man's beautiful daughter
John, a poor little boy
Molly, the French doll
Tiny, a little doll fairy

The stories tend to end happily. In the thirty examined with this in mind we find only two unhappy endings were


Betty and her cat.

Once there was a little girl.

Her name was Betty.

Betty had a cat.

Betty loved the cat, and the cat loved Betty.

Betty played ball with the cat.

But Betty did

Two pages from a second-grade pupil's own book of stories

used. The happiness consists of attaining things dear to children's hearts such as a safe return home, telling adventures at home, finding what is lost, etc. In just one case in this group of stories did the happiness consist in marrying a prince and becoming a queen.

As for types of stories, we find the children of this age using more realism than fancy and making more fanciful tales than pure fairy tales. This fact may serve to reassure those who are fearful of story-making for small children on the grounds that in this work children's imaginations tend to run riot. They fear that the extensive use of these powers tends to lessen the child's understanding of his environment rather than to clarify it. Illustrations as to how some of the ideas used in the children's stories stand the test of severe realism may serve to show that children use actual cause and effect as well as improbable but desired effects. The father of Tom, Jack, and Ben is killed in a severe snowstorm and the boys "have to work hard in a factory." Ned, a good little boy, finding there is nothing in the house for the Thanksgiving dinner, starts out to seek his fortune. After working hard for many years he returns home, a good, honest, but not a rich man. Three rabbits start out against their mother's advice to make their living in a city where there are no gardens. They get hungry and are glad to return home.

Products in the First Grade. A visit to the six-year-olds in the unassigned-work period gives us an opportunity to see several children waiting with eagerness to dictate their stories to the teacher. Eugenia is telling her story slowly with no hesitancy as to the progress of her ideas but with regard for the one writing the story. When necessary she repeats.

George has a picture of a snowman outside a house (see p. 217), and when his turn comes his story is given as follows:

THE OLD WOMAN AND THE SNOWMAN

An old woman had a snowman. One day she brought the snowman in. Then she put him by the fire to warm. She went out to wash the dishes.

> When she came back, the snowman was not there. She looked for him. She looked under her chair. She looked under her table. He was not there. Then she went upstairs and looked under her bed. He was not there. Then she went into the other bedrooms. He was not there. Then she went downstairs again. She looked in the fireplace but he was not there. He had melted. Then she mopped him up and that's the end of the snowman.

In this story we find an excellent example of what seems to be a characteristic of stories of this age. The characters have little delineation, in this case an old woman and a snowman. In fifty stories dictated by children of this age only one character was given a name. A glance through a partial list of characters taken from these stories will indicate what material children tend to use in their story-making. The list partially reveals also the meager characterization used:

little girls or little boys	a farmer
a poor old man	two men
a poor man	a hippopotamus and a jaguar
a poor mother	a giant
a selfish giant	the sun and some flowers
a lost turtle	two pirates
a man fairy	a house and a tree
a butterfly	eight flowers
a trolley car	a fairy flower
a sugar man	a fairy
a lazy rabbit	two tigers
quarreling twins	a sleepy gateman
pigs and kittens	a cat and a dog
a man and a dog	a sailboat
a train	

The ideas introduced are simple but not always logical. They sometimes deal with actual experiences and again show a fantastic combination of concepts. A poor old man wants to earn enough money to become an artist; a sailboat tries to win a race; some little kittens want to take their daily airing on the backs of some little pigs; a little girl wants to

find out what makes a noise that terrifies her; a farmer's little boy on finding himself alone starts out to seek his parents; Santa Claus wants to find the houses all dark and ready for him on Christmas eve; two tigers are hungry and start out to find food; two little flowers want to have someone notice them; two little flowers on opening want to know what a goldfish is; two pirates want to improve their shooting aim; a fairy wants to find a new home; a lazy rabbit wants to do nothing but lie in the sun; a little girl wants a little sister.

We find even in the stories of the six-year-olds unified plots which carry the ideas along with interesting beginnings, a solution of difficulties, and again a happy ending.

Story Composition in the Kindergarten. A visit to the story hour or lunch period in the kindergarten will offer an opportunity for hearing still earlier efforts in the creative work. We hear the teacher say as one child finishes his story, "Is that your story or did someone tell it to you?" The answer comes back with evident pride, "That's my own. I made it up." From the general discussion that follows it becomes clear that many children in the group have their own made-up stories and only await an opportunity to tell them. This story by a five-year-old illustrates the brevity, the simplicity of plot, the use of one incident and the happy ending. The story was not given a title.

> A little girl went out in the park. She met a fairy. The fairy said, "What is your name?" The little girl was frightened and ran home.

The next story given by a four-year-old girl was nameless also. It was told at home to her doll while the scribe sat in the next room at her desk unnoticed by the child. In this we see that realism was inadequate to produce the desired effect of trying every available means, and the little author had to resort to the use of the "boiler" and the "planter box" to get Jack down.

> One day Jack climbed up a big tree. He climbed higher and higher. Mollie wanted him to come down. She

This picture of a snowman, drawn by a first-grader, was accompanied by the story given on pages 214 and 215

couldn't get him down for he crawled into a big hole after a bird. Mollie tried to climb the tree but she couldn't climb the tree. She couldn't because it was so high. She got a big, big stick and tried to poke him out. But she couldn't poke him out.

So then another month she got a big ladder and tried to poke him out but she couldn't poke him out with the ladder. He just stayed there.

Another day she tried to poke him out with the boiler but she couldn't poke him out. He just stayed there. Another day she tried to poke him out with the planter box but she couldn't get him out.

The next month he climbed down himself with the bird. He took the bird home and Mollie cooked the bird in the soup. They ate it for supper. Mollie was so pleased to get the bird.

JUNIOR

We may rightly conclude then from attention to these samples of original stories that children have plenty of material of this type already partly in form and that they are merely waiting for an appreciative audience or for the appropriate occasion to give it out as a more finished product. Moreover, in these stories we will find used unconsciously and crudely the same elements that adult story writers employ with conscious skill.

EARLY APPEARANCES

IN CONNECTION WITH PICTURES. Quite often this interest in making stories in the first grade accompanies the universal pleasure found in making pictures. The initial use of naming the picture goes on to the demand for a few sentences giving a fuller explanation and this in turn takes on the definite form of a story. For instance, Ann had made a picture representing a house in the background with a tree on either side and a path leading from the foreground back to the house. There were tall flowers on either side of the house.

"What is it?" asked the children.

"It's a lonely house," was Ann's explanation.

"Why is it lonely?" demanded the children of Ann.

"You see it's a country house and all the children who live there in the summer have gone away to the city. By and by the caretaker will put on the shutters. The flowers will die and the leaves will fall off the trees. Then the house will be more lonely."

"But it won't be lonely always, will it?" said one.

"No, in the summer the flowers will grow again and have blossoms. The leaves will come out on the trees. The caretaker will take off the shutters."

"Now make the house have a surprise," interrupted one of the children.

"All right, I will," said Ann.

"One morning," the story went on, "that house woke up early and do you know what wakened it so early? It was all the noise the children were making when they took their baths and were hunting for their play clothes in the trunks.

"The house was so surprised and glad. It just smiled to itself."

"This picture," said Jack as he talked to the teacher, "is really just part of a story. If I have time I shall make a whole book and the pictures will tell the story."

"It looks interesting. What is it?" This question from the teacher brought forth the following story:

A FISH STORY

John and his father went out to get some fish for his mother. John caught a big snapper. His father called to him and said,

"Did you catch any fish?"

"Yes, father, I did. I caught a big snapper."

His father said, "Let me see it, John." John held it up.

"That is a fine fish. It is big enough for ten people to eat."

John said, "Mother will get her friends and you will get your friends and I will get my friends and we will have a big dinner tonight because it is Christmas."

Father and John went home and their friends came to dinner. All the friends said it was a great dinner they had had that night and they wished John a Merry Christmas.

"That story is good enough to write down," was the teacher's comment and she wrote it down roughly on her own pad as Jack retold it, keeping it almost exactly to the original form. This consistency showed that he had actually planned his account and that it was not as spontaneous as Ann's story just given. The following day Jack had a typewritten copy of his story made by the teacher from his dictation to include in the book of pictures.

Jack's early beginnings in narrative making had consisted in his requests at various times that the teacher write captions under his pictures. Growth is evident when we compare Jack's story and the first caption that he wished written on the back of a picture—"The pumpkins are in the wheatfield."

In Connection with Music. While resting after luncheon one day a group of six-year-olds were listening to Grieg's "Morning Mood" being played on the Victrola. When the rest time drew to an end Charlotte said, "I was making a dance to that music. Do you want me to show it to you?" The music was started again and Charlotte began her dance. When she had finished someone said, "I don't see much to that. I can't understand it."

"Tell us about it in words, Charlotte," said the teacher. This is the story that Charlotte told.

THE MAGICAL FIDDLE AND THE FAIRIES

The fairies of Gloland wanted a magical fiddle so they stole a little dwarf's fiddle from his home under the ground in a mountain. They took it to the queen.

When the dwarf came back from work he was very angry. He was so angry he danced like this. (Charlotte illustrated this.) He went to the queen's palace and got the fiddle away from the fairies and they never went near the mountains again.

The fairies made a fiddle for themselves. The queen gave a party and while one fairy played the magical fiddle the other fairies danced and danced.

This contribution of Charlotte was so greatly enjoyed by the children that other children helped in improvising charming dances and stories for the pleasure of all.

In Connection with Play. In still another first grade at the suggestion of a child at one story hour a procedure was started that provided great pleasure to the children and at the same time increased their interest in story-making, furnished guidance, and in the end produced something that had genuine merit.

"I think it would be fun some time in story hour for somebody to give a name for a story and start it and then the person he calls on has to go on with it," one child suggested.

This was carried on at several story hours until one day the story grew to be so interesting that they suggested that it be put down. The teacher thereafter wrote down the story as it was given. This record proved to be most helpful in keeping the story from becoming absurd. A good notion of a story form or pattern grew and we note one of the results in the following product:

THE FOUR WEE CHILDREN AND THE LIFE-SAVER

Long, long ago there lived four wee children who went to the beach that summer. They liked to play in the sand and sail their boats in the pools.

Suddenly the sea waves came up and took the little red boats away into the blue sea. The children tried their very best to catch them but they tried in vain. They started to cry.

Suddenly a man came by. He said, "Why do you cry, little children?"

The children said, "The big wave has taken our little red boats."

The man said, "Do not cry. I will row out and get them."

And what do you think? When the children looked at the man, they saw he was a life-saver.

After the life-saver brought the boats back the children thanked him, and went in and told their dear mother the whole story.

For the Story Hour. If we listen during any story hour in a primary school where story-making is valued we are certain to hear original stories being told along with story reproduction and reading. Many times these stories have been planned with care and with the intent purpose of pleas-

ing a discriminating audience. We may hear such a one as this in the group of seven-year-olds.

THE NEW ADVENTURE

Once upon a time there was a little Indian boy. He lived in a wigwam. He liked to go in swimming. He liked to go in a canoe.

One day he went in a canoe. The rapids turned the canoe over and the boy had to swim for his life. He swam to an island. The island was big and wild. He went hunting. He killed six deer and seven bears. He used the deer skin to keep his feet warm. He used the bear skin to keep him warm. Then he made his canoe and went home to the tribe. As soon as he got there he went to the chief and told him all about it.

The one chosen from the third-grade story hour for illustration here is a continued story carried on from time to time as the child was called on by the story-hour leader. This is the first chapter.

THE TRAIN AND THE HORSESHOE CURVE

Once upon a time there was a curve and it was called a horseshoe curve. In case you do not know what a horseshoe curve is—it is a curve that is so sharp that they call it a horseshoe curve—and now we shall hear. One bright and sunny morning in July when the birds were all singing, this train track lay far out on the ground watching for a train to come around the curve. Just then, what do you think happened? Why! Right in front of him came the fastest train in the world. Now, as you know, it would slow up when it saw that monstrous curve right in front of it. *Now* you know there is no station by the horseshoe curve. But sad to say there were a few who thought that there was. All of us know that it is a bad habit to get off any train before it stops. Now there are a few men who simply jump off any train and just as this train was curving around the curve, a man pushed open the door and jumped out. And I can tell you that he was sad when he saw that the train did not stop and then he remembered something that made his heart sink way down to his toes —he remembered that on the train were all his friends, and in my next story, I'll tell you what happened to him.

THEODORE

DESIRABLE GUIDANCE

From Discussion within the Group. In one first grade there had been a great deal of this story-making of the types just mentioned. Some children had dictated stories to accompany their pictures or dances, others had been dictating stories without any pictures, and still others had made stories spontaneously for the story-hour group. The children were beginning to say definitely why they preferred some stories to others. They were unanimous in saying they did not care for stories in which "nothing happened" and which were "not planned."

Such stories as the two following received no favorable comments whatever. They were felt by the group of children to be inferior. This is Viola's story.

THE FAIRY AND THE FLOWERS

> A fairy was flying in a garden. She wanted some flowers. She saw a house. She wanted to go in but it was closed so she could not go in.

"That is not interesting. It does not get anywhere," was the general criticism.

THE AIRPLANE

> Once there was an airplane and it went far up in the sky. The driver came to a road and he stopped and saw a big castle. He rang at the door and an old man came. He asked if he could sleep there and the man said he could. The next morning the man told the man in the airplane to go down to a cave and kill a robber down there. The robber down there had a sword and the airplane man had a sword. The airplane man's sword snapped and he got killed. Then another man stole the airplane and went away.

"It's all mixed up and I can't see how that is a story. Did you plan it?" the other children asked.

Philip had to reply that he had not planned it but he liked stories that told about fights.

At the beginning of the second semester the children had begun to say that no story could be told or read in story hour that was not *planned* ahead of time. The teacher then suggested that she would help them with this planning of stories. She showed them how grown-ups plan stories, how they sometimes put their ideas down before they start to write. Maybe one would put down the name of the story first, then jot down other ideas, until the story-maker felt fairly sure what would happen to his characters or his idea.

"You can't write well enough to do this," she said, "but you can draw and sketch. Your picture will then be your plan, won't it, or part of your plan at least? It may suggest the beginning of the plan, or the middle, or the end. If there is anyone who wishes to try this way of planning a story, get your drawing paper and begin. We shall then have a class meeting and see if this way of planning has helped us make better stories."

The children worked very hard at their drawing and sketching. As soon as they had finished their plans they came to the teacher to have the story written down. There was not time for all of the children to get both their drawings and their dictation done before the class were called together to discuss how this scheme worked.

At the class meeting someone suggested it would be fun to show the plan, have someone guess what the story was going to be, and then see how close the supposed story was to the actual one. This proved to be most entertaining to the children and was of great value in assisting them to see how helpful a definite plan or outline could be.

Philip's story showed a decided improvement in a feeling for plot, in spite of the fact that he still used material that we hate to believe children are thinking of. This type of subject-matter can be exposed with great safety to the child who thinks in this field because when once it is expressed, the necessity for making it reasonable tends to make it less interesting to think about.

We find that Viola's planning has been most valuable in

helping her to make "a good story" as the children said, in contrast to her other story, given on page 223, "The Fairy and the Flowers." Her fairy idea is still used but the true function of the fairy is shown.

THE FAIRY AND THE TWINS

Once there was a fairy and she went and sat on a flower and she saw a house that was near. She peeked in the window and saw two big girls around twelve or thirteen and they were fussing about who would make the bed. There was a big dog there that was trying to make them good. So the fairy came and waved her wand over the two girls and they were good ever afterward.

Gradually other standards were set by these children. *Plausibility* was demanded although not so termed. "If you start out with make believe it ought to be make believe all through, but if you start out with really truly, it ought to keep really truly."

They soon became critical of ideas begun and never finished. "All of the questions should be answered," said some. Elsie's story was not enjoyed because "it is the balloon we want to know about. What happened to *it?*"

THE BALLOON

The balloon floated over the city. It saw the beautiful buildings. It saw the ocean harbor. It saw the tallest skyscraper in the city. The man flew down to the top of it. He stepped out and went in and told the people what he had done.

An interesting beginning was the next general standard set up by the children and we note an improvement in beginnings. Stories should start in a way so that people want to hear them. Whereas the characteristic beginnings in the earlier attempts were "One day," "Once upon a time," "Once there was," such beginnings as the following were later used. "Once there was" was by no means excluded however:

On the other side of the bridge was some grass and one flower.

When a little girl came home one day . . . .
Two little girls were lost one day.
Two little flowers grew up from seeds.
Santa Claus was coming in the snow one night.
Two pirates went to their cannons on their boat.
A beautiful flower just opened its petals.
Two tigers were hunting for something to eat.

Thus we can see how story-making may grow from simple captions and a few sentences accompanying pictures, or spontaneous telling in the story hour, to a point where the children are setting up their own standards of how their stories should be made. It can be seen how they may progress from the stage during which anything is good enough to tell, providing enough of the unusual happens, to a point at which they feel stories should be planned before they are told. They are then beginning to feel the importance of a good story plan, truth in relation to the idea expressed, and the value of a good beginning.

Stimulating Objectives. One of the most valuable forms of guidance consists in helping children see uses for their efforts. The children need help in defining their purposes in creative work and some assistance in carrying out these purposes. It was the custom in a group of six-year-olds, at their Friday class meeting, to choose the favorite picture made during the week. This picture was hung in a prominent spot and was supposed to represent to the children their idea of the best work done in Fine Arts during the week. Any picture anyone had made during the week was presented. It was not long before some child suggested that it would be nice to have the story of the picture, or the description if it needed it, made to accompany the picture because so many questions were being asked concerning the picture by visitors to the room. It was further suggested that anyone interested should help make up the story providing the owner of the picture had no story he wished used. These suggestions met with the approval of the group and composite story-making was planned for some time during every week. The first story was extremely simple.

A RACE

These boats are sailboats.
They are racing.
The last one will win the race.
It is the "Mary Ellen."

The growth of interest was evident with this group because while at first only a few children gathered about the teacher to plan and make the story the group gradually grew in size until before the end of the first semester it was customary for all of the children to stay to help make the story. We find the composition has grown to such a product as the following near the close of the semester.

THE KITTEN STORY

Out in the garden, one summer day, a mother cat and her two baby kittens were walking. One kitten was called "Jill" and one was called "Jack." Jack stopped to look at a bug. The bug kept walking along and Jack kept walking along until the bug had led Jack away off.

Midnight came and Jack turned around. He found he was lost. Tears came to his eyes and he cried,

"Meow! Meow! Meow!"

His mother was looking for Jack in the woods. The mother could hear Jack so she walked and walked and then suddenly she found Jack. The mother took her Jack home. Jack carried the bug in his mouth all the way home for he had caught him.

When they got home they found Jill looking at a cat picture book. They all ate the bug for supper. They went to bed and lived happily ever after.

ROOM 100

The direction in this case came from the class discussion as they went along. Their expressed standards were as follows: *The name ought to suggest the story. The characters* must be *interesting. The end* should be *a happy one. Nothing must go into the story that is not needed.*

"What shall we do with these stories when we take them down from the bulletin board?" asked the teacher. "They are really good enough to keep."

"Let's make a book of stories and put all of our make-up stories in it," was the suggestion that was adopted.

"No story can go in that we don't think is good enough" was another conclusion that was soon reached. This meant that any story which was to be added to the book of composite stories made by the group had to be read after its dictation and approved by the group.

This book-making becomes an individual affair in second grade as we have already noted. The attention to a charming cover, a beautiful page, and attractive illustrations goes along with the pleasure in making the story. At no time will everyone be engaged in the book-making. While other children are reading, constructing, sewing, modeling, conversing, caring for the plants and aquarium, or painting, one will see little groups of story writers talking together freely, writing, asking and giving help as the occasion demands. The teacher is giving no more attention to the children who are writing than to any other group. If more help is needed than is at the moment available, they await their turn for the attention of the teacher. They discuss one another's work freely, offer unasked advice, and on occasion give unqualified praise.

A group of second-graders made some of their best stories for the express purpose of giving a first grade a book of illustrated Christmas stories. A third grade made one of their finest composite stories for a Hallowe'en puppet show to entertain a second grade. A first grade became much interested in making stories in connection with their homemade moving picture. They had used some folk tales as material for this but adopted eagerly the suggestion of one of the boys to make up their own stories because it would be "more interesting and harder."

Good Models. It would be a poor teacher indeed who did not see the necessity of accompanying this creative work in stories with an abundance of the finest type of literature suitable to the age and interests of the group with whom she is working. This presentation of literature will of course provide for ample discussion, for the answering of questions,

This illustration for "The Kitten Story," which is given on page 227, was made by a first-grade pupil

and for a certain amount of anticipation of the progress in the story. In other words this story-making will be growing along with an appreciation of the works of master story-makers.

Children do not depend on their actual experiences alone for their story material. They borrow consciously story patterns such as in George's story of "The Old Woman and the Snowman," where we see direct evidence of George's fondness for certain parts of "The Wee, Wee Woman." The children built their story for the Hallowe'en puppet play upon the "Musicians at Bremen" plot scheme, as one can readily see.

(Dictated)

PETER'S HALLOWE'EN ADVENTURE

Peter, a poor boy, lived with his mother. He loved his mother so much that he decided to go out into the world to seek his fortune. He wanted to get enough money to give his mother all the things she wanted. He started out at early dawn of the day of Hallowe'en. His faithful dog and cat were with him. His goat and cow followed behind although Peter did not know it.

Peter walked and walked all day. Toward evening he and his dog and cat reached a dark forest. As they went along they met a rabbit. The rabbit spoke to them in French so that they could not understand him. A squirrel hopped out. The squirrel told Peter and his companions that the woods were dangerous and they should turn back before something happened to them. Peter and his friends did not believe the squirrel knew, so on they went.

Suddenly, in the distance, Peter spied a little house with Jack-o'-lanterns in the windows. They hurried to the house, peeked in at the windows and saw that there was no one in the house. On the table they could see good food. They went inside, ate a good supper, and were soon fast asleep.

Meanwhile the goat and cow were following. They met the rabbit and asked him if anyone had gone by. The rabbit answered them in French so they knew nothing that he said. On meeting the squirrel, he refused to tell them a word. As they proceeded, they discovered Peter's

knife so they felt sure they were on the right track. They reached the house of the Jack-o'-lanterns. They peeked in at the window but saw that Peter was sleeping soundly so they lay down outside of the house and planned to spend the night there.

When all was still and the magic hour had come, witches came out from everywhere. Out came their black cat which held all their magic. With much hurrying about and with shrill laughter and squeaking noises, the witches tried to frighten Peter, his dog, and his cat. The dog and cat tried to frighten these evil spirits away but the ugly cat of the witches scared them instead.

A great noise was made. The goat and the cow came tearing in and accidentally stepped on the witches' cat. He was killed and at that the magic power of the witches was gone. They all scurried away.

Peter was so happy to be saved by his two friends that he danced for joy. As he danced about the room, happy and still wishing that he might find his fortune, he suddenly touched the table. To his great surprise it turned to gold. In his delight he wished that his mother might see him. She appeared. How happy they were! Peter had found his fortune. The good spirits of the house who were now free came dancing in and danced around Peter, his mother, and his faithful friends.

ROOM 110

At times, conscious use will be made of the masterpieces to aid children in discovering their strength or weakness. In one group of seven-year-olds there was a decided attempt to write humorous stories. The following story represents about the level of humor attained.

A STORY

Once upon a time a man whose name was John ran into a cart but he did not stop. He rode his automobile across a bridge which caught on fire. When he saw the fire, he was scared and dragged his feet. When he got across the bridge he tumbled off and broke his neck. The man who got hit got up and came across the bridge but the horse jumped into the water and the man tumbled after him and they both were drowned.

When the policeman came along, no one was there. The fire boat came out but it could not put out the fire

but a big rainstorm came and put it out. The policeman said, "That is the end of that."

FRANCES

"Let us see how other people make humorous stories," said the teacher. A list of stories that the children considered humorous was put on the board and different children volunteered to report on what it was that made the story funny. After reading such stories as "The Turnip," "The Lazy Pig," and hearing others told, such as "Drakestail" and the "Musicians at Bremen," this group decided that one thing that made a story funny was to have something you didn't expect happen and to have jokes on those who ought to know better. After second attempts were made to write funny stories, Peggy's story was declared to be the best because it told about what could really happen but was also a good joke.

THE JOKE

Dorothy lived in an orange house near an apple tree. One day little Dorothy went out to get some apples. Dorothy heard a noise. She thought it was a giant. She was so frightened. She began to cry. Dorothy ran to her mother. She told her she heard a giant coming. She knew it was a giant because she could hear him roar. Her mother told her it was not a giant. It was only thunder. The joke was on Dorothy.

PEGGY

The conscious use of ideal story patterns by the teacher will depend entirely upon the outstanding weaknesses in the children's stories. At times it may be necessary to note how story-writers make interesting beginnings or how they end their stories, or again how they keep them true to the idea they start with. The teacher consciously guides her children when she helps them to notice carefully stories made by others and to see them in many ways.

The teacher of the second-grade group who were writing their own stories did not inhibit the interest in story-making by overattention to the form in which it was put down while the story was in process of construction. After the stories

were completed by the children and had been read and enjoyed, the guidance in form came from the teacher with this suggestion:

"For my book of your stories, since you said I might keep a copy of them, I shall type each story just as a grown-up would do. When your story is typed you may take it and make your copy as much like it as you care to."

When the correct forms of the stories were ready, the teacher showed them to the children, discussed with them how much easier it was to read stories if you knew where the sentences began and ended and how quotation marks made it easy to know when someone was speaking. The model was made available for the children's use. Some used it. Others did not and were not compelled to. If one is overfearful of incorrect habits being established in this story-writing one cannot permit this activity to go on, because the demand for a perfect form will quickly kill the desire to carry it on and will crush the charming style of the young writers. At this stage it is far better to emphasize English construction through briefer and more commonplace material.

Perhaps one of the most effective means of guidance consists in filing away in some manner the attempts at story making at different stages in the progress and showing these to the children later. We do not wonder at Eleanor's enthusiasm and interest when she compared her early attempt in second grade with her later one.

AN INDIAN WHO WENT HUNTING

Once there was an Indian who went hunting for a bear. He could not find a bear that day so he went the next and found a deer. A few days after he had found the deer he skinned it and made a tent.

ELEANOR
October

JACOB AND JOHN

Once there were two little boys. They lived up in the mountains. Drifts came in the winter. A great big drift was even higher than the door.

One winter their father got sick. Their father was very sick. The two boys, Jacob and John, asked their mother if they could help her any. She gave them a shovel, so they went out and shoveled their way to the doctor's house. They walked and walked. Little John fell down in the snow and said, "Brother, I can't go any farther." So the brother thought very hard. He thought, "I can carry him over my back." He picked his little brother up, and gave him a nice pat. Then he walked and walked till he came to the doctor's house. He knocked at the door. The doctor came and opened the door, and just as he opened the door the two boys fell in. The doctor gave them some food and got the two boys warm. Then he said he'd hitch up his two horses and take them home. They knew they could be safe with the doctor. So he hitched up his two horses and he went to their home and he made the father well. Then the father got well and the mother and father gave them each a lollypop.

ELEANOR
March

OUTCOMES. If this story-making is wisely directed there will be direct evidence of purposeful thinking expressed in fine composition. There will be an ever-increasing evidence that the meaning of grammatical forms and their uses are being felt. But these are by no means the most important outcomes in this work. What the teacher is most eager for the children to attain is a love of beauty. She desires that the pupils shall enjoy stories more and more and that through a growing knowledge of really fine literature their taste shall be refined and established. She desires to know something of the nature and depth of the enjoyment which they feel. But most of all she wishes to discover the manner in which her children are thinking, to discover their personalities, and preserve the best expressions of them.

NOTE: Almost all of the original stories and verses which appear in Chapters X and XI were written by pupils in primary grades of the Horace Mann School, New York, and the Bronxville, New York, public school. We are especially indebted to Mrs. Meadowcroft, Miss Mildred Batchelder, and Misses Brumbaugh and Mellinger of the Horace Mann School; and to Misses Merrill, Stowell, Belden, and Baker of the Bronxville school.

CHAPTER ELEVEN

ORIGINAL VERSE

RHYTHMIC responses of all kinds are deeply ingrained in the human organism. Most adults have to a considerable degree either consciously repressed or unconsciously weakened these responses, so that dancing, tapping the foot to music's marked beat, singing, and certain movements in work may be the only outlets remaining for this elemental impulse. Children, however, have many more avenues of rhythmic response. They clap their hands, trip about in formless dance steps, skip, play rhythmically with ball, hoop, and skipping rope, sing wordless songs to "tra-la-la," and make up combinations of words that roll off their lips with measured beat. This last type of rhythmic expression sometimes develops into rhyme or cadenced verse and reaches a level which may be fittingly called original verse.

VALUES OF ORIGINAL VERSE

To Supply Outlet for a Native Tendency. Any wholesome outlet for a deep-seated human impulse is worth considering educationally. Children have a well known tendency to chant meaningless phrases and to invent silly doggerel. Such doggerel is quite often of a teasing, taunting kind, frequently suggested by a companion's name, by a trivial event, or by a supposed trait. The following couplets are from "Mother Goose" but they are exactly the sort of thing that the children of every age have invented and then taken great satisfaction in repeating endlessly.

Little Tommy Grace
Had a pain in his face.

Silly Gilly Jarter,
Who has lost a garter?

The play upon names especially seems to amuse children and they invent and repeat with great delight such simple rhymed couplets as:

> Here is little Johnny Rand,
> He makes music in the band.
>
> Clara Brown! Oh, Clara Brown!
> She fell down, she fell down.

This sort of thing goes on extensively outside of school and suggests that with a little well-directed effort teachers might promote such spontaneous play with words, assist in raising it to a higher level, and at the same time preserve the fun side of the process.

It is evident that some children play with language in much the same way that they play with physical movement. Occasionally a very pleasing effect is quite unconsciously produced, as when a child humming a tune comes out with cadenced phrases such as:

> Tra, la-la, la-la,
> Tra, la-la, la-la,
> Mother said I might,
> Mother said I might.

Such happy accidents may be largely due to dimly remembered song phrases, but the fact remains that this particular combination is new to the child and is serving as an outlet for a happy mood.

To Deepen Appreciation of Experience. When the composition of original verse is judiciously guided it may be the means of deepening an experience, leading the children to see and feel added beauty or significance in it. To try to find what the brook says as it ripples over stones, what the woodpecker's *rap-tap-tap* seems to say, what the rustling leaves under foot have to tell—to interpret and then to try to express the idea is to get a much fuller sense of the experience. Reading poetry to children should of course accomplish this same purpose, but doubtless the attempt to find a fitting way to express a feeling or an idea tends to make the latter

more fully one's own. The following lines composed by seven-year-olds illustrate this point:

I rode upon the sea one day,
I saw the boats a-sailing there
Upon the bright-blue sea.

MURIEL

I went down to the Hudson River
And saw a boat float by;
I waved my handkerchief to the people
And they waved a signal back to me.

LESLIE

Out in the garden
The red flowers grow.
The rain comes,
The dew spangles them,
The yellow daffodils
Are not as pretty as the roses red.

AUDREY

AT NIGHT

Every night in bed I lie
And I look up at the sky
And what do you think are passing?
Little stars way up high.

DOROTHY H.

TO TRAIN IMAGINATION. There are many misconceptions regarding the development of imagination. Probably very little can be done to develop the faculty if we mean by the term to enlarge or increase it. Psychologists tell us that each individual has a certain native endowment which can be directed and trained but not increased. We can open new avenues to the imaginative life, remove obstructions, and provide experience without which certain images could not be formed. We can feed the fancy by directing attention toward the less trite and commonplace and by offering many examples of interesting and unique ways of looking at things.

The idea that imagination deals only with the highly fanciful and unreal is a mistaken one. Imagination cannot

create anything; it can only recombine certain impressions, images, and concepts. It follows, therefore, that the more vivid these impressions and images are the more will imagination have to draw upon and weave into a pattern.

The attempt to compose original verse should aid in training the imagination by encouraging children to secure vivid impressions and helping them to sort out, choose, and relate these in a pleasing way. The eight-year-old boy who wrote,

> The tulips in the garden
> Watch the sun so bright and yellow,
> Watch the robin and the bluebird
> As they sit upon the branches.

saw, through vivid imagination, a gay garden scene, singled out special objects of interest, related them according to his own fancy, and preserved this new unity by means of choice phrases which fall into a satisfying pattern.

Creative imagination of a high order is shown in the following verse written by a little girl in second grade. She weaves together concepts from the plain everyday world and images from the world of dreams, and there is not the least incongruity in the mixture. For do not fairies and children belong together? And is not the life portrayed here a tempting one for healthy children and wistful elves?

> Will you come and live with me, fairy?
> We could get milk from the dairy
> And climb in the trees
> Whenever we please.
> So will you come and live with me, fairy?

JANET T.

Not many children have the sure touch of Janet, but there are pleasant surprises awaiting almost any teacher who will try tactfully to release and guide the imagination of young pupils in these channels.

TO SERVE AS A SOURCE OF SATISFACTION. Verse is a particularly suitable form for a part of the composition work because of the accompanying sense of completeness coupled

with brevity. Little children should not be expected to compose or to write at length very often. Yet it is difficult to tell a good story or give a satisfactory account of an experience in a small space in prose. A "poem" however may consist of only two or three lines and yet be quite complete. This sense that all has been said that needs to be said, and that further labor to expand it would spoil the effect, is an excellent thing to establish early. First-grade children write or dictate little poems like these:

My Kitten

I love you, little Fluffy, so
I wouldn't ever let you go.

MARY E.

A Thanksgiving Song

Turkey gobble! Turkey gobble!
Let us have a good Thanksgiving.

JAMES S.

Leaves

The leaves whisk in the fall.
They make a funny noise all the time.

JOHN C.

A Snow Poem

Snow comes at night
When you are in bed.
  Isn't it fun
To jump from your bed
And find the whole world white?

EUGENIA C.

Such bits as the above express one or two ideas with a completeness that needs no elaboration.

Pleasure in the activity and satisfaction in the results are essential factors in this type of work. The over-ambitious teacher in an effort to hasten development may make the mistake of setting up standards that are too high and of being too critical of the children's efforts. In this sort of

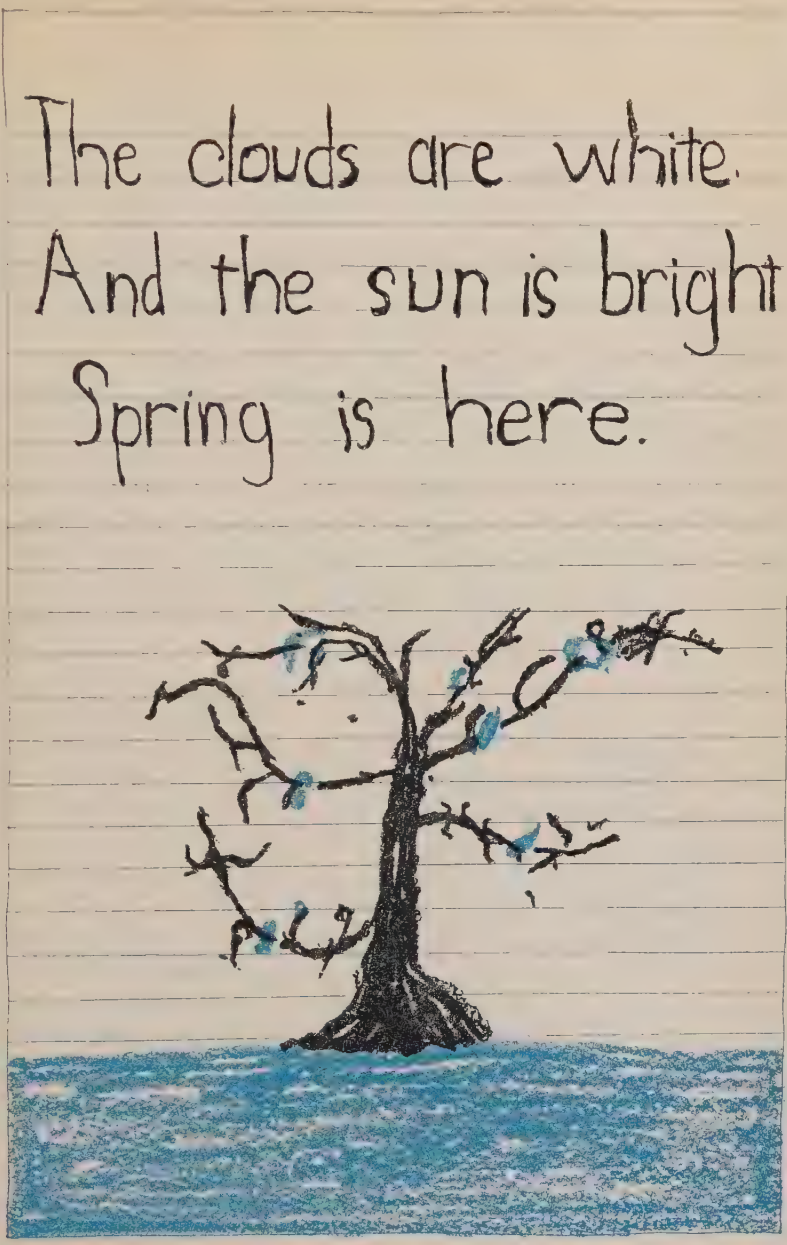
activity if fun, freedom, individuality, and a truly childlike quality are lost, everything of value is lost.

To Cultivate a Taste for Poetry. Not only may appreciation of experience itself be deepened and clarified by this means, as already stated, but appreciation and enjoyment of choice standard verse should be greatly increased. One of the best ways to get a fuller understanding and appreciation of any product of human skill or art is to make an attempt at a like production. The person who tries to raise flowers, to bind a book, to make a vase, to design a dress, or to plan a house is likely to have ever after a different attitude toward the work of others in the same line. Interest is sharpened, causing us to see things we had not noticed before; taste is likely to be improved, and a more sympathetic understanding of process and product naturally results.

The child who discovers, or seeks to find, an interesting idea about snow and tries to express it in a very special way, will surely appreciate more fully Annette Wynne's simple but delightful four-line stanza, "Outside the Door" (p. 333). An effort to convey a feeling or impression about some manifestation of the wind ought to sharpen interest and attention so that the Stevenson wind poems (p. 335), the first stanza of Tennyson's "Sweet and Low" (p. 328), certain lovely conceptions in Sherman's "Clouds" (p. 331), and many other poems for children about the wind, will be more fully understood and enjoyed.

WAYS OF APPROACH

Much Reading of Suitable Poetry. If we wish to encourage children in verse writing and to guide them somewhat in it, the one great stimulus and provocative is wide acquaintance with all kinds of verse for which they are at all ready. Here the teacher has a very important part to play. She must know how to select poems which will appeal to the particular children with whom she is working, taking into consideration maturity, family background, and general en-



A first-grade child artistically illustrated her little original verse

vironment. It is worth anyone's effort to learn to read simple verse in a natural, unaffected, understanding way. Only through rhythmic, musical oral presentation of fine verse can we hope to build up in children a feeling for metrical movement, pleasing effects of sound, and sensitiveness to verse forms.

As soon as children can read with some ease they should be encouraged to select. prepare, and read orally poems which they like. Their own oral reading will help to make more permanent an inner sense of the rhythmic pulse of poetry.

Another great help is to bring to their attention isolated phrases and beautiful but very short descriptive lines from poems which as a whole are not suitable for children. References which writers for adults make to stars, rain, birds, butterflies, snow, flowers, fruit, wind, sunshine, and a multitude of other familiar objects and scenes will serve to feed the imaginative life and stimulate esthetic response to experience. A glance through any good anthology will furnish many examples of this kind.

Encourage Unrhymed Verse. An examination of a large amount of verse written by children shows that on the whole the unrhymed verse is superior. Thought and fancy are fettered by the necessity to find words that rhyme. There is a constant subordination of real content to the use of particular words with the result that what might have expressed a charming and original fancy often becomes commonplace or even silly.

The school world ought to learn much from the remarkable verse of that unusually gifted child, Hilda Conkling. A number of her poems are given on pages 352 to 354. Not one of these is in rhyme. There is absence also of conventional meter. An examination of the two published collections of her poems shows very few indeed in which rhyme is used, but they are full of the true essence of poetry. There has been no cramping or arbitrary confining of her poetic fancy. She has been kept free, unspoiled, and unafraid, but has had at the same time an exceptionally favorable environment.

We can supply for our pupils only a small measure of what this little girl has enjoyed but we can at least refrain from imposing upon them unnecessary limitations. Since modern poets writing for adults have largely rejected the dominance of rhyme, we can with good grace encourage our pupils to follow suit. The following examples of unrhymed verse as well as some of the preceding examples show how much less trammeled the young writers are by old verse forms.

On Easter Morn

I made this card all alone
To make you think of me
On Easter morn.

FRANCES F.—Grade III

Easter Greeting

O, the happy children,
  Dance, dance for joy!
To see the merry rabbits hop,
To see them paint the eggs,
To see them hide the eggs,
For Easter morning.

LEROY C.—Grade III

The Fire

When I sit beside the fire,
The dancing little flames are fairies.

CLAIRE—Grade III

My Kite

I'm going to the garden
  To sail my kite
Over the blooming flowers.

NED—Grade I

Our Turtle

Peter is a turtle,
Peter came to school,
Peter crawled along the floor
  And tried to read the news.

CHILDREN IN GRADE I

Fairies

I cannot see fairies,
I dream and dream
Till I find them
And we dance in the air.

George W.—Grade II

Encourage Group Effort. It is a good plan to develop occasionally a somewhat more ambitious poem or song by enlisting the united efforts of a group. A song for some special occasion such as May Day, Easter, Thanksgiving, Christmas, or Mother's Day, offers a stimulating situation. The teacher can do much to establish the right mood, to picture the occasion for which the verse is to be prepared, and to draw from the children the ideas which they wish to express. If the verse is to be rhymed she will probably need to offer some help in discovering appropriate words which rhyme and are rhythmically correct.

First-grade children worked out together the first three lines of the following Christmas song but were unable to get a fourth line that satisfied them. Later in the day Dudley, a fourth-grade boy, came to the room and became interested in the unfinished poem. The teacher invited him to help and going off to a quiet corner he composed the last line, which the younger children approved and gratefully accepted to incorporate in their poem.

Christmas Song

Santa Claus is coming in the still dark night,
Santa Claus is coming in the blue moonlight,
Santa Claus is coming when we are fast asleep,
To fill up our stockings with toys we like to keep.

Room 100 and Dudley

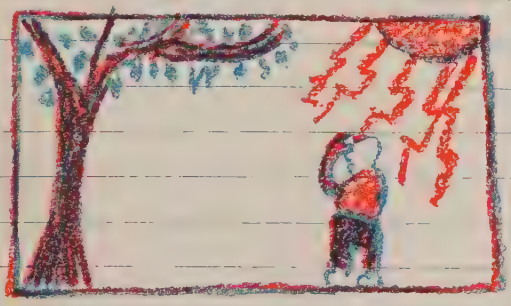
A composite poem which was evolved by a third-grade class appears at the top of page 246. Poetic feeling is shown even in the title. These children had enjoyed together much well chosen poetry and had had a good deal of experience in writing individually.

Spring

The trees are green,
And the sun is out,
Oh, what shall I do to-day!

The clouds fly by,
And the sky is blue.
Oh, WHAT shall I do to-day.

Jack Pegram
April 29, 1926



Great pride was taken by a third-grade boy in illustrating and illuminating his original poem

The Velvet Blue

When the sun shines through
The velvet blue
Of the sky above,
The birds go flying by,
The children play
All through the day,
When the sun shines through
The velvet blue.

Other Easy Steps. The direct imitation of familiar verse seems a legitimate step if it is not carried too far. The less talented children who need encouragement may succeed in this line and may then have the courage to try more independently. Christina Rossetti's poem, "What is Pink?" (p. 319) has been a favorite one as a pattern. After enjoying the poem children produce substitute couplets, as:

What is blue? The lake is blue
In the evening dew.

What is white? Daisies are white
In the clear sunlight.

or

What is white? Snow is white
In the still moonlight.

Another poem which lends itself readily to childish imitation is Allingham's "Here and There" (p. 322) which the author calls a Juvenile Chorus and which was originally set to music. Children like to make up new stanzas, using their own names. Since the original poem is not Allingham's finest, we are not encouraging the cheapening of a very choice thing. Notice that the poet himself ends his song with the suggestive phrase, "Ad infinitum." Here are two specimen additional stanzas with a decidedly modern flavor.

Where's Bobbie? Where's Bobbie?
Up in an airplane
He's whizzing and whirling
Through clouds and through rain.

Where's Ellen? Where's Ellen?
  Up in a balloon
She's sailing and soaring
  Almost to the moon.

The familiar lines of "Mother Goose" offer hints and suggestions which children consciously or unconsciously utilize to their own ends. This is well illustrated in the song composed by a first-grade child and later set to music and sung by the class.

Hallowe'en Song

Walk up the steps and peek in,
Lift up the latch and walk in,
To see the Jack-o'-lanterns,
And the old witches too.

JULIA

PRESERVING ORIGINAL VERSE

Efforts of children along creative lines deserve to be treated in a less casual manner than is commonly accorded to school compositions. As suggested above some of their verses may be set to music, a fitting melody being discovered in a song book or composed for the occasion.[1] Children enjoy making a careful copy of a particularly good verse and "illuminating" it with colored crayons as shown on page 245. They use their verses on greeting cards of all kinds and sometimes as invitations, usually adding some decoration. The teacher may copy a class poem or that of an individual child on a large sheet, let some child decorate it, and put it on the wall for a time while it has special significance. A bit of original verse on the program for assembly or festival often gives the keynote of the affair.

The class poetry book is one of the most satisfying means of preserving the children's original verses. Into it go the best composite poems as well as such individual efforts as the group may wish to include. The best writers do the copying;

[1]See Music, Vol. IV, chap. vii, for examples.

those who do the best art work insert pictures or cut-paper designs and make a suitable cover. As every child in the room will have had some part in it all feel a personal pride and interest in the book as a whole.

A beautiful book of this kind was made in the third grade of the Horace Mann School. It was called *Our Spring Poems.* The cover was of light green paper on which was stenciled in darker green a design of animals, birds, and trees. The title was printed by hand in dark blue. On the title page was a single flower, cut from paper. There was a dedication which read:

We dedicate this book to all those
who love poetry

On the next page came the salutation:

TO THOSE WHO READ OUR BOOK

We enjoyed making our book of Mother's Day poems so much that we decided to make a book of Spring poems.

We have tried to make each poem a picture. We have tried to put music into each poem.

We asked Joy and Martha to make the cover of our book. We asked Miss Lewis to copy our poems in manuscript writing.

If you enjoy reading these poems as much as we have enjoyed writing them, you will have a happy time.

THIRD-GRADE CLASS

CHAPTER TWELVE

DRAMATIC PLAY

HOW adequate are the gesture and expression of the two-year-old as she attends her sick doll, administering medicine and pity in proper doses and assuming all the customary maternal anxiety! As you watch this play of the little girl you have no difficulty in understanding what she is doing. Her language is expressive and quite adequate. Again, as you watch the four-year-old boy jumping from one magazine to another on the nursery floor, occasionally balancing himself with great difficulty lest he fall into the deep water of the trout stream while he anxiously watches a near-by magazine to which he wishes to jump that he may hook a darting trout, and as he talks freely of his reel and his flies, you are not in doubt as to what bit of life he is vicariously enjoying.

It is evident that the small girl and the four-year-old are participating in that activity common to mankind which permits one to flee from the actual and live in the realm of ideals, which opens up an avenue to an understanding and appreciation of human life, its motives, hopes, failures, and successes. Because this activity is common to all children and because it has possibilities for growth and employs those mediums which make for desirable training, it has been carried over into the school as valuable educational material.

A SCHOOL DEVICE

ITS USES AND DANGERS. In the transfer from the life outside the school to that within, this activity has often lost much of its value. Dramatic expression was placed in the school in order to make a dull schoolroom situation more interesting. Obviously, no expression which calls for enrich-

ment of ideas, freedom for creative powers to work, and clear thinking can grow in a dull schoolroom. The interesting schoolroom would, of necessity, be the foremost consideration, and in this environment valuable dramatic expression would emerge and grow.

This art form has been made use of in the schoolroom as part of a method of teaching reading, as a device for getting children to memorize certain stories, word for word. Worthy dramatic expression calls for composition. The tendency to use the set form which is adult-made wipes out the need for child-made composition and crushes spontaneous efforts.

In the extensive use of dramatic expression as a check for accurate silent reading lies the danger of the emphasis being placed upon the group of facts gained, rather than on an understanding of the mood or atmosphere of the literary selection. So used, greater importance is attached to the reading process than to the dramatic expression.

Fables have been quite commonly thought to be most suitable material for this activity, in the belief that such use of the well-formed sentence and rich vocabulary would be memorized and would more likely be used in other situations. The fallacy of this notion is evident. Such a transition to actual life usage from play is not so easily made.

This overuse of literary patterns for dramatic expression places too great an emphasis on one phase of the expression, namely, the language phase. Movement and color are apt to be neglected and the great values found in using children's own patterns are lost.

This activity has been used in our schools to satisfy parents' vanity in seeing their children performing and speaking according to adult standards. For this purpose one sees children imitating an instructor's notion of phases in adult life that we would like to believe are quite outside of childish experience or thought. Dramatic expression on the part of children that does measure up to adult standard cannot be healthy play-making or acting. It has not followed a natural wholesome development, so can have no permanent value.

The greatest danger lies in the fact that many directors of this work with the young children are more intent upon the finished product than they are upon the possibilities for growth in the activity itself and its contribution to each participant. (See also Vol. II, p. 270.)

THE SCHOOL'S OPPORTUNITY

The Enrichment of Ideas. The school offers peculiar opportunities for the very finest development of this type of creative ability. In dramatization the players seek satisfaction by leaving the actual and living imaginatively for a time possessed by a definite idea. To do this, the child must have ideas and be aware of pertinent facts, relations, and events. He must be able to understand and interpret meanings. He must possess definite knowledge. When the school endeavors to arrange conditions so that a child is constantly enlarging his knowledge by a fuller acquaintance with his environment and a rich experience in literature, it is making one of the most favorable contributions to dramatic expression. The school's contribution lies in seeking to improve the quality and quantity of seeing, feeling, and hearing on the part of all those engaged in this creative activity.

Source of Materials. The proper type of school presents a fine stimulation for informal dramatic expression, the only kind which children of this age are ready for. It can furnish all the necessary materials for carrying out children's plans. First and of most importance there are the children ready to participate in the making or production of the drama. There is always at hand material for an audience and at the same time someone to act as critic. There is the teacher willing to lend direction in the form of advice or assistance in better thinking. Raw materials are at hand with which to make scenery, construct properties, or fashion costumes. Music is usually available in some form. The school organization is such that there is a place in which to play, and this play is not always under the eye of the teacher.

When we realize that some of the finest pieces of children's dramatic expression make their appearance in connection with a bit of costuming or a piece of scenery or again in a situation where a few children have an opportunity for play, we are not so apt to feel that the source of material for children's plays lies in ready-made patterns for dramatic expression.

Opportunities for Production. The school which values this activity will provide in its program a time for practice, a time for production, and a time for a proper discussion of the merits of the play in all its phases. The large school will provide for productions on various levels so that the six-year-olds may occasionally see products of the seven-year-olds or the eight-year-olds and thereby improve their own standards. Criticism and discussion of plays given by other groups will be encouraged. Any group will derive great benefit from the encouragement and approval of another group no matter what the age.

STAGES IN THE DEVELOPMENT

Play for the Fun of Playing. To be educative, dramatization must follow the lines of natural growth, the same lines the child pursues outside of school. As we view the activity among the five-year-olds we see it as representative play for the fun of playing. It is carried on by very small groups which grow gradually larger through the year as the children become better acquainted and as more common experiences emerge. The planning goes along hand in hand with the execution, and little regard is given to the perfection of the form, and practically no consideration is given to an audience. At times the ideas used are those taken directly from experience, such as the following, which expresses definitely the feeling for adventure.

> *Setting:* A box office made from blocks with two little girls at the window.
>
> A small boy seated on a chest with a large block for a steering wheel.

Little girls: Tickets for the airplane! Fifty cents a ticket. Come and ride on the airplane. Cross the Atlantic on an airplane.

(Five children take their places on the chest with the pilot at the "wheel.")

Pilot: We are going high, very high. We are higher than the clouds. See those clouds below us. Aren't they beautiful? Here we are at an island. It is Manhattan.

Passengers: Let us get out and see the tall buildings.

Pilot: The airplane starts at eight-thirty.

(Passengers get off of chest and walk about looking up at imaginary buildings.)

Passengers: Oh! but they (the buildings) are so tall. We must get back in time or we will be left behind.

Pilot: All aboard! Time to start. Now we are going back home.

(Passengers get on chest while pilot steers them home.)

Pilot: Now you are home. Get out.

Passengers (alighting): That was a good ride.

In other cases the themes for this type of dramatic expression are purely fanciful. The following ideas were worked out with much action and feeling, but with little speech.

A princess orders her servant to bring her various things, such as a fan, a crown, a strawberry, while she sits on her imaginary throne.

A witch sits in her cave while her servant brings her at various times children who have been knocking at her door or picking her flowers, etc. These are ordered away in such a fashion:

"Be off with you. Throw them in the barn," and ends "Now I must go to bed."

The mode of expressing these ideas is largely pantomimic. Little speech is used or expected and what is employed is done for the sake of explanation or direction. Where music is available this is at times used as a substitute for speech, as in this pantomime of

The King and Queen

The characters were the king, queen, babies, maids, soldiers. The episodes which follow were indicated by the

change in the type of music put on the Victrola. A march, a gavotte, and a lullaby followed by another march supplied the necessary description.

Episode I. Branson's Army Travels.
Episode II. The Birthday Party.
Episode III. War and Defeat to Enemy.

The properties were few in number and we see in their use a mixture of make-believe and actual. Little need is felt for scenery and the costume box is not a necessity. The children use their blocks and dolls as well as other play materials in this stage of dramatic expression where construction and playing are difficult to distinguish.

While the six-year-olds are still in the stage of playing for the fun of playing, the need for an audience is beginning to appear. "Watch our play, will you?" is a common request. Speech takes a more prominent place, but still relatively little is used. The outstanding indication of growth is in the definite planning before the play begins. The plays are given names, the quick changing of an individual from one character to another gives place to an insistence on having every character represented by a different child.

An account of an opportunity for play-making and its result with a group of six-year-olds will illustrate these points.

For several days groups of children in their unassigned work time had been carrying on dramatic play and there had been several requests for plays. "Let's have some plays" had entered into many of the children's plans for the week. In deciding on the plan for the following day it was agreed that the unassigned work period should be given over to making plays. This plan was made more explicit by the children's ascertaining how many had plays in mind and putting those names down for future reference.

On the following day the unassigned work time proved to be a busy period. The four children who had their plays planned went about choosing characters and getting needed stage settings. There was rummaging of the costume box which contained odd pieces of bright cambric and cheesecloth

of a convenient size for wings, trains, scarfs, sashes, etc., as well as odd feathers, pieces of ribbon, and some strings of beads. There was moving of furniture and some construction of simple properties, such as a sword and a crown. Quiet counsel with leaders took place. A screen was put to use and chairs were arranged for the audience. Practicing began in different parts of the room. One group was busy in the cloak room, another back of the screen, while the other two groups worked in separate corners.

The teacher was often asked for advice. Her main business was to know what was going on in each group without unnecessary interference on her part.

It was not long before one leader announced his group were ready to produce their play. While these children were making their final preparations, two other groups finished their rehearsals and the third group asked for permission to have more time for their preparations on the following day.

All of the children except the actors took their places in the space prepared for the audience. The manager came

Simple costumes and crude scenery are sufficient for primary-grade dramatics

from the cloak room and announced that the play was to be an Indian play. The drama was given by five boys with great dignity and solemnity. The only properties used were sticks for guns. The leader had stuck a feather through a ribbon which was tied around his head. The episodes portrayed Indians, hunting in the woods, shooting a deer, the preparation of the deer for cooking, chopping down a tree, making a canoe, and sailing off to find new adventures.

The second group to produce a play gave the short scene from *Peter Pan* where Peter shows Wendy and her brothers how to fly.

The third production was a little fairy play entitled *The Fairies' Party*. The plot as later dictated by the playwright is as follows:

> Five children are lost in the woods. The fairies find them. They take them to fairyland. The fairies plan to have a party for the children. The fairies let the children sit on the queen's throne. They let the children command them to do anything they want them to. The fairies sing for the children. They dance for the children and play "statue" for them. The children say their mother will be worried about them, so they command the fairies to take them home. The fairies give the children a magic flower so they can come back every time they wish it. They start for home.
>
> PEGGY GREEN

After the plays were finished, discussion followed. Questions were answered, explanations were called for, and much praise was given the fairy play which was by far the best planned and was produced with the most satisfactory results. The leader of this favorite play explained that she would like to show her play again when the fairy costumes were made and some fairyland scenery painted.

This fairy play was repeated several times with new touches and improvements. Some humorous ideas were added by having a clown fairy who was able to turn handsprings, make funny faces, or do any other absurd thing which came to the minds of the characters taking the parts of the children in

the play. Music was added to make the dances more interesting and improvised songs were used.

Through all of such work the teacher is watchful to determine just where the children need help. At times help is most needed in planning, again it is in managing. Many times a child with a fine plan and adequate ideas for production is unable to get a pleasing result because of his inability to get his plan and ideas over to his chosen group. In this case the teacher by cooperating with the play-maker is careful to see that enough help is given to prevent the child from experiencing too great discouragement. She does not resort

A sword and a feather make Peter Pan

to dictation, nor does she permit mere copying. Instead of this, by skillful questioning and encouragement, she helps the child to clarify his thinking in order to improve his expression. What sort of an old man is he? Are you a good fairy, a cross fairy, a beautiful fairy, or just what sort of a fairy are you? Questions such as these reduce certain tendencies to imitation.

Composite play-making has a place with this age, too. Suggestions for this often come from some play introduced by a small group or an individual. Opportunities for expansion which will improve the play and give a larger number of children a chance for acting often occur.

Sometimes a story or poem will furnish the plot for such a composite bit of dramatic expression. In one first grade a group played "Sing a Song of Sixpence," using merely the last episode of the blackbird nipping off the maid's nose. The suggestions for making the play a better one were so numerous and so good that the teacher suggested that they all work on it together and make it as good as possible. Planning and acting proceeded simultaneously and a little play was worked out which the children considered good enough to give in an assembly program. Three acts told the story.

> *Act one* showed the maid busily preparing a pie. She mixed imagined ingredients and with painstaking effort rolled out her pie crust with a rolling-pin made for the occasion. She took a basin of bread crumbs to the left entrance and coaxed in four blackbirds whom she caught and put on the large table. These four children crouched back of what looked to be a shining pie plate which entirely concealed them. The little maid threw a large white cloth over the birds and tucked it in over the rim of the pie tin.
>
> *Act two* showed the large pie still on the table, but chairs had been placed for the king and queen. When called by the maid to dinner, the king and queen, preceded by a procession of lords and ladies, took their places at the table. The king with a large knife of cardboard cut the pie, the birds flew out and away leaving the king, queen, and court looking very sad.

Act three showed three scenes at one time, divided by screens. These were the king counting money in his counting house, the queen eating bread and honey in the pantry, while the maid hung clothes on the line. A blackbird flew in and the scene closed with the king and queen rushing to aid the maid.

The simple costuming was done by the children.
Maid—cap and apron.
Queen—crown and train (made of decorated newspapers).
King—crown and robe.
Ladies—headbands with flowers and trains.
Lords—caps with feathers (made of tissue paper), swords.

Plays Made for an Audience. Seven-year-old children care more about their audience than do the six-year-olds. Their plays are as often original compositions made up around the actual life experiences in which children are participating as dramatic versions of a story or poem. We find at this stage an eagerness for criticism and help, and a decided effort to improve the result, with much working over of the material and trying out for parts. While the need for making the form permanent is not felt generally, we find an ever-increasing consciousness of what constitutes a good plot and reasonable solution. Occasionally a child who is fond of writing will make a plan as definite as Mary Lou's in the following play. The exact text is given with all its inaccuracies.

PEG'S TRIP TO FAIRY LAND

Characters:

Peg—Mary Payson
Jimmy—Janet
Mother—Gloria
Fairies—Peggy, Patsy, Carol, Nancy
Coachman—Gaston
Footman—Charles
Stage manager—Dorothy

Plot

Peg wants to go to the woods. Jimmy does not. He wants to play baseball with the boys. Peg goes away to

the woods and makes a dinner for a fairy. Her mother is at a party. Peg gets home before her mother and her mother didn't know anything about it.

ACT I—SCENE 1

Mother: So Jimmy's going to play baseball and Peg's going to the woods.
Peg: Oh, mother, where are you going?
Mother: I am going to a party. Are you glad?
Children: Yes, we are very glad.
Mother: Will you get into mischief?
Children: No, we willn't.
Peg: The carrage is here.
Mother: I must hurry, well good-by.
Jimmy: Now Mother's gone. Lets have some fun.
Peg: Are you going to start now?
Jimmy: Yes, are you?
Peg: Yes, I'm going to get my coat and hat now.

ACT II—SCENE 2

Peg: I'm going now, good-by.
Jimmy: Good-by (way off in the distance).
(Peg went off to the woods.)

ACT III—SCENE 3

Peg: Now I'm going to ma ke a dinner for a fairy.
Peg: What can be bread? Oh, now I know—daisies. Just the thing. And what can I use for butter? Why the middle of daisies, and what shall I use for jam? What can I use for salad? I can use leaves and berrys.
Peg: And now who will eat this lovely diner? And just as she said that she heard a little voice like a little bell.
Peg: Who are you?
Fairy: I am a fairy.
Peg: Oh, are you, wouldn't you like to eat this diner?
Fairy: Oh, yes thats what I came for.
Fairy: After I'm finished I shall take you to fairy land.
Peg: Oh, how delightful (clapping her hands with joy).

ACT IV—SCENE 4

Peg: Isn't this a pretty place? May I eat a lolly-pop and a apule?
Fairy: Oh yes you may.
Peg: Oh, thank you but how can I get it?

Fairy: Just a minute. Take this pill.

Peg: What a jurk. Thank you for the lolly-pops. Good-by.

Fairy: Oh, wait until I change you big again.

Peg: What a jurk. Good-by!

THE END

Mary Lou explained her written text as follows: "The children won't have to say just what I wrote down—the fairy won't either, but if they forget what to say I can tell them from my paper."

In spite of the fact that conversation holds an important place in this stage, pantomime is still extensively used. The game of "statue" with all its variations is most popular. A favorite form of this was enjoyed with profit by one second grade. Groups of children would go off by themselves for practice, then come before the class and represent in pantomime some story or a part of a favorite story. The children also presented as readily ideas taken from everyday experience, such as:

Getting ready for a picnic.
Going on board an ocean liner.
Firemen preparing to answer a fire signal.
Making ice cream.

The audience then were called upon to guess what had been expressed. Some fine work with gestures was done in this fashion, as well as some superior work in interpretation.

The doll play by this time has undergone a great change. The doll, who has taken on a personality of its own, may be an early caveman, an Indian chieftain, or Sleeping Beauty. The puppet play comes into being with the use of all sorts of dolls. At times the scene is laid on the floor and the dolls move through the streets doing the daily shopping for the doll family, stopping in the street to watch the doll firemen answer the village alarm, or stopping to call the attention of the traffic policeman to the disregard for law on the part of the tiny motorists. Again, in the sand table, Sharptooth may

be struggling against odds for his existence, or in the little puppet house the Queer Little Tailor may be coming to the rescue of those who need mending or sewing. No matter what form this doll play takes, we find the same characteristics of the drama and its making that we see in the play in which the children are the actors. There is the identification of the individual with the character to be portrayed and the interpretation of the situation, idea, or mood from the characters' standpoint.

VALUES TO ENGLISH TEACHING

Learning to Discuss to the Point. In any stage in this play-making, the necessity for vital discussion is felt. Discussion must go on in order to arrive at some conclusion, so that the playing may proceed. Aimless conversation is reduced to a minimum. To choose one's group of co-workers, to get over one's plan to them, to use their suggestions and to induce them to use the leader's suggestions call for courteous, considerate discussion, as well as polite requests and replies. The discussion calls for clear thinking and clear statements. Points of disagreement invariably need clearing up. With the six- and seven-year-olds just criticism and the manner of stating it come up for consideration and offer opportunities for desirable learning.

Plan-making. It is readily seen what a large part of the success in dramatic expression depends upon a good, clearly stated plan. The plans required in this activity are varied in type, ranging from the synopsis of the play, its list of characters, scenes, needed properties, costumes, etc., to the simplest verbal plans given by the youngest children in which they merely state the title of the play or name the dramatic expression.

Need for Composition. There is in dramatization great opportunity for practice in oral composition which later grows into a written form. This is developed under sympathetic supervision and criticism. It is composing for a reason

and to an end. It calls for a choice vocabulary, clear statements, and correct sequence, all controlled by the character or situation. Direct discourse is conducive to vivid, telling speech.

Voice Training. The opportunities for attention to this phase of language work are numerous, especially when the interest in playing for an audience becomes strong. With the five- and six-year-olds the guidance should be such as to encourage gesture and action so that later this will come with less effort. Self-consciousness and timidity will be less, and voice placement and proper enunciation and pronunciation can then be emphasized with greater safety.

Extensive Use of Interpretation. Dramatic expression necessitates interpretation of motives, situation, feeling, and ideas. It calls for entering into the thoughts and moods of others, for vicariously participating in the affairs of others. For the time being the one creating the illusion acts from the same motives, judges from the same basis, sympathizes from the same standpoint as the character he portrays. This involves interpretation. No child can truly play the part of a pilot of an airplane who does not project his own ideal of what a pilot is. Nor can a child be Cinderella who does not interpret her character as one of beauty, charm, goodness, and unselfishness. The more complete the knowledge of the material to be used by the children in their dramatic expression, the finer will be the expression. Increased experiences in the children's environment and in literature, with ample means for interpreting these experiences, are essential to dramatic expression. This extensive acquaintance of literature and life furnishes one of the most secure foundations for desirable language teaching.

A PLAY GIVEN BY THIRD-GRADE CHILDREN

A THIRD-GRADE class, after having given many informal dramatizations during the year, planned to present a more pretentious play for the entertainment of the parents and

the classes of the elementary school. The children had in mind many stories which could thus be presented effectively, but they decided that they could not choose any one story without a more intensive study of the several appropriate titles named. The teacher in charge asked the class to read over these stories carefully and to come prepared the next day to make a report about the work. For several days these reports were submitted until the list of titles was exhausted. The stories read were judged by specific criterions which the children decided upon as pertinent to evaluating the dramatic worth of each to suit their purpose. Some of these criterions were:

Is the story grown up or is it too babyish?

Is it too long or too short?

Is there enough action in the story? Do enough things happen in the story?

Is the story one that our audience will enjoy?

After having heard a number of stories read and discussed with suggestions given for playing them, a vote was taken and the story "Hansel and Gretel" was agreed upon as the best story for a play.

PLANNING THE WRITING OF THE PLAY

The next question was "How well do we know this story?" When several children became confused as to the plot, the teacher suggested that everyone should read the story again. A number of books in the classroom library contained the story, several children brought copies of fairy tales from home, and a committee of children visited the public library to secure copies of books containing the old story. When the day arrived for reporting results the class found that there were several versions of the same story. The old Grimm version told of the wicked stepmother, many of the second and third readers contained versions which were combinations of the old Grimm story and the Humperdinck version, while some of the stories in school readers followed the story of the opera in detail. One boy brought the operatic score to school

and much discussion followed. Such questions as these arose:

Why are there so many ways of telling the same story?
Which is the oldest way of telling this story?
Why has it been changed?
Have all very old stories been changed?
Why do the newer versions leave out parts?
Which story shall we play? Why?

When acceptable reasons had been given, the class without exception voted for the Humperdinck version of "Hansel and Gretel" and each child read the story again in order that he might be thoroughly familiar with it.

At a class discussion it was decided that the play must have three acts, for the things that *happened* in the story seemed to come in three parts. The acts were listed on the board and the characters were readily decided upon. Then the actual writing of the play began. Certain children wished to try Hansel's part and certain others the parts of Gretel, the mother, father, the witch, etc. When the spontaneous dialog took place between the characters, the teacher wrote down on a pad what each character had said, and later, in class discussion, these lines were corrected, revised, and tried out. Many references were made to the books which the class were reading; many parts of the opera were copied completely; the words of most of the songs, for instance, were copied intact and many ideas for dialog were "borrowed" from the score. The music teacher was called in to sing parts of the score and the children asked to be taught parts necessary for their play. The Victrola was used many, many times for the music of the opera *Hansel and Gretel.* The dances were learned in the gymnasium and here again the special teacher was urged to give help.[1]

SELECTION OF CHARACTERS

The children had many turns at trying out for the parts

[1] For dance steps used in play, *Hansel and Gretel*, see Physical Education, Vol. VIII, p. 78.

they felt best fitted to take. The children who were voted best in the several parts were selected to appear in the final performance. Every child had some part, for the fairies, sandmen, stage hands, property men, and the like required many extra characters. One child announced the acts by reciting in verse what was to take place next. Three boys were ushers; four more changed the scenes or adjusted the lights. The lines which were written were not learned verbatim, for many changes were made at each rehearsal.

The costumes selected were simple and were made of cambric. In some cases, the parents and older sisters gave assistance, but the children planned and directed the making.

SCENERY

The scenery was painted on large pieces of cardboard with show-card paint. Muslin or heavy canvas makes equally as effective a background, and often may be used to greater advantage than cardboard. The children first sketched the design for each scene on drawing paper. Old prints and pictures were referred to many times, as the children felt a need for verification or perfection.

The following is a copy of the play:[1]

HANSEL AND GRETEL

WRITTEN BY THE THIRD GRADE

ACT I. AT HOME
ACT II. THE FOREST
ACT III. THE WITCH'S HOUSE

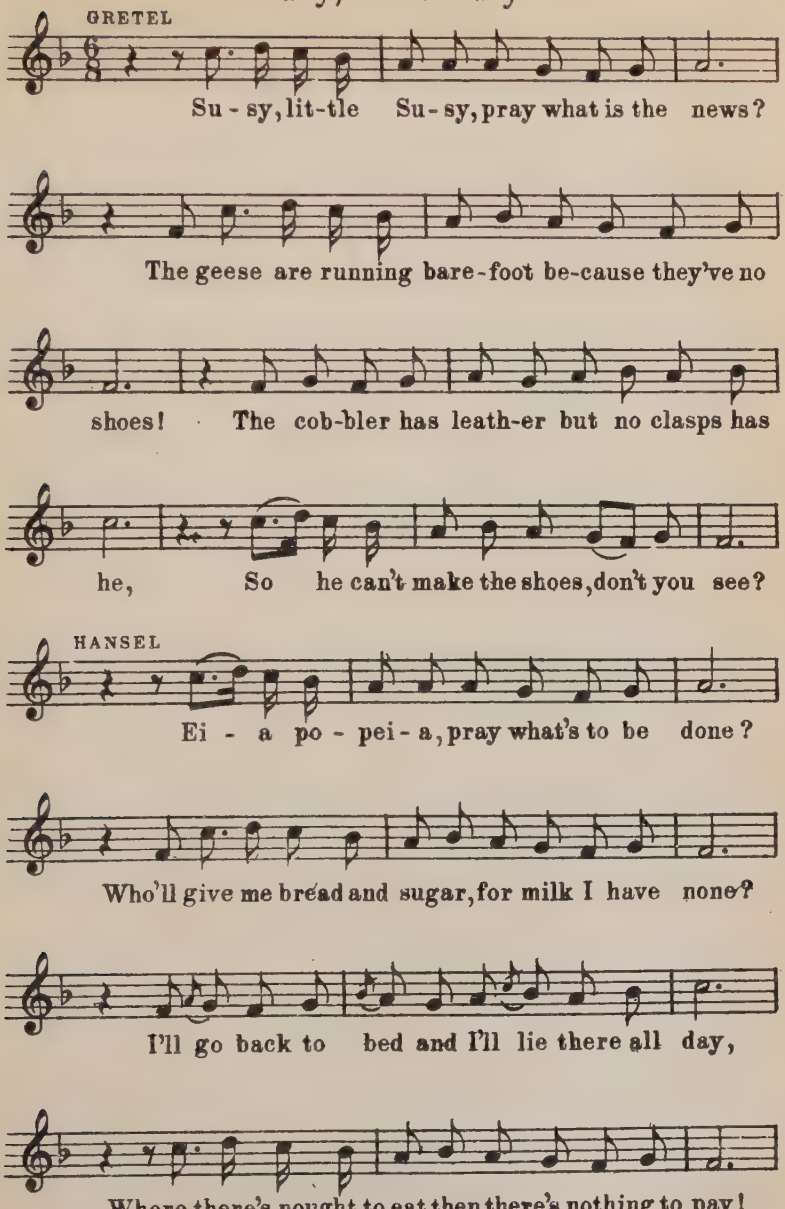
Act I. At Home

Scene 1—Humble kitchen.

(Hansel sits near the door making brooms and Gretel sits near the fireplace knitting as they sing.)

[1]The words and music which appear on the following pages were adapted by the children from the Humperdinck version of the opera *Hansel and Gretel*, published by G. Schirmer, Inc., New York. They are reprinted by permission of the publishers.

Susy, Little Susy



Hansel: I wish mother would come home. I am so hungry, I don't know what to do. Oh, Gretel, it would be so nice to have something to eat. Oh, Gretel, I wish—(cries).

Gretel: Hush, don't look so cross and I'll tell you a secret.

Hansel: A secret! It must be something good to eat.

Gretel: Look in this jug. This milk was given to us by our good neighbor. When mother comes home she is going to make us a pudding.

Hansel: A pudding! A pudding! Oh, Gretel, how thick the cream is. Let us taste it.

Gretel: Shame on you, you greedy boy. Make your brooms. Go to work.

Hansel: Work? Not I. I would rather dance. Dancing is far more jolly.

Gretel: I want to dance too. Hansel, let us sing the little song dear Granny used to sing. (Song: "Hansel, Come and Dance with Me." See p. 269.)

Hansel: Let me try.

Gretel: Good! Hansel soon will dance like me. (Dance.)

(Mother enters.)

Hansel: O, here comes mother.

(Children pretend to be very busy.)

Mother: What is all this singing and yodeling and dancing about?

Gretel: Hansel didn't want to work, he wanted—

Hansel: It was Gretel. She was teaching me to—

Mother: Silence, you naughty children. Singing and dancing instead of doing your work. Gretel, let me see your stocking. Hansel, where are the brooms? I'll make your fingers tingle.

(Upsets milk and spills it.)

Gretel: Oh, mother.

(Hansel begins to cry.)

Hansel: I am so hungry.

Mother: What now can I cook for supper? (Goes to chair by table and bows her head in grief.) What shall we do?

Hansel: Mother dear, don't cry. Come, Gretel, let us go to the woods and gather strawberries for supper.

(Leave mother weeping.)

Hansel, Come and Dance with Me

GRETEL

Han - sel come and dance with me,

Both my hands I of - fer thee, Right foot first,

Left foot then, Round a - bout and back a - gain.

HANSEL

I would dance, but don't know how,

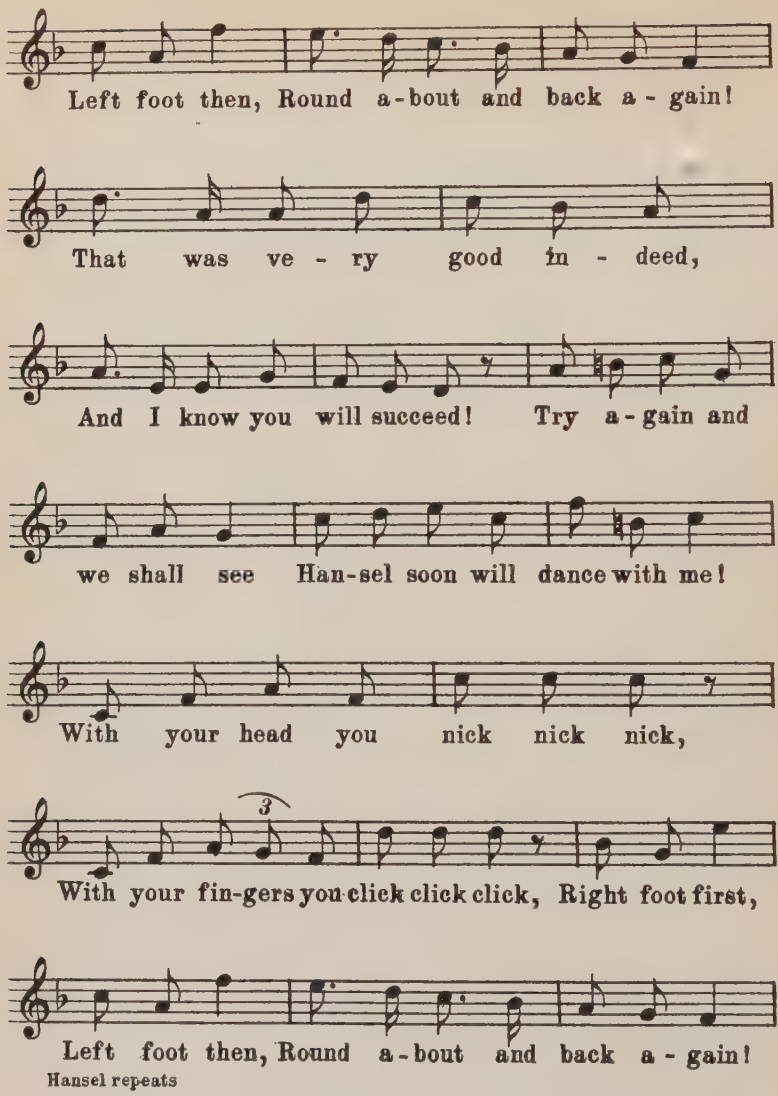
When to jump or when to bow, Tell me what I

ought to do. Gre - tel I will dance with you.

GRETEL

With your foot you tap tap tap,

With your hand you clap clap clap, Right foot first,



Scene 2—Same. (Father returns.)

Father: Well, mother, is supper ready? Why, what is the matter?

Mother: I had no luck today. We haven't anything for supper. We have nothing.

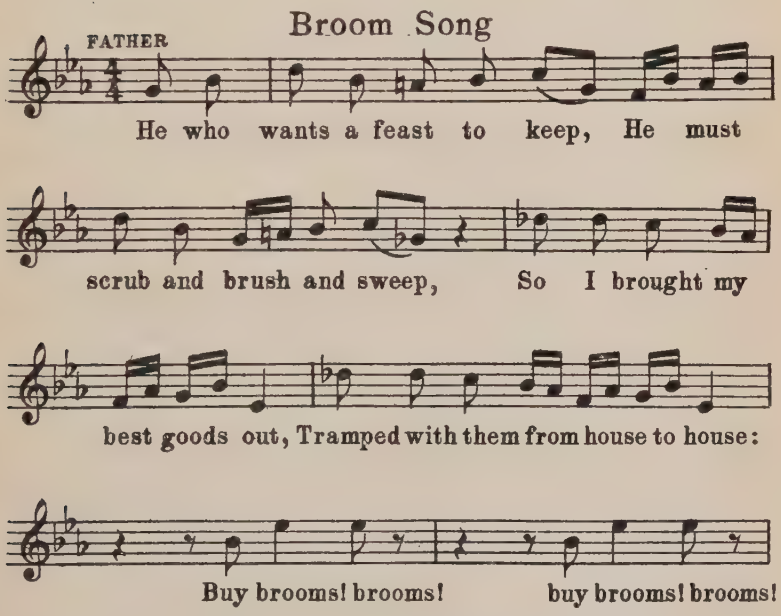
Father: Cheer up, good wife. Look in this basket. Doesn't all this food please you?

Mother: What do I see? Ham and butter, apples and sausage and eggs.

Father: (Holding a package in his hand.) Nearly half a pound of tea.

Mother: Do tell me where you sold so many brooms.

Father: Well, yonder in the town folks were having a great celebration. So I sang out:



(Father dances about in delight.) Now hurry, good wife, prepare the feast. Where are the children?

Mother: They are in the woods gathering strawberries.

Father: What, mother! To the woods this dark night! Don't you know that the old witch lives in the woods?

Mother: A witch! What do you mean?

FATHER

An old witch deep in a

wood doth dwell, And o'er all creatures she casts her spell.

At mid-night hour, when no-body knows, A-

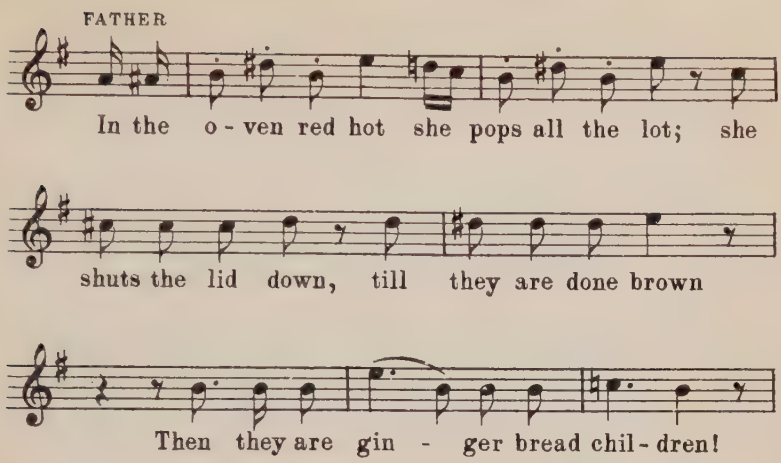
way to the witch-es' dance she goes.

Up the chim-ney they fly, on a

broomstick they hie, O-ver hill and dale, o'er ra-

vine and vale, through the midnight air they gallop and tear.

Mother: What will she do to the children?



Mother: Let us go at once. Hurry, father, hurry!

(Exit)

Act II. The Forest

(Dense forest. Witch's house hidden by trees. Gretel sitting under the tree making a wreath of flowers; Hansel looking for strawberries.)

Gretel: Hansel, see my beautiful wreath!

Hansel: Let me crown you queen of the woods, Gretel. I will give you strawberries to eat.

Gretel: Where will my throne be?

Hansel: Here is a good place on this mossy bank under this beautiful tree. The sky will be your ceiling and the wild birds will sing for you. (Gretel takes her place; Hansel bows before her and places the crown on her head.)

Gretel: Now give me my flowers. (Hansel gets flowers, also hands her the basket of berries.)

Hansel: Here is a berry for you.

Gretel: And here is one for you. (Children feed each other until berries are all eaten.)

Gretel: Hansel! What have you done? All the berries are gone!

Hansel: Never mind, we can get fresh ones. (They jump up and search for berries.)

Gretel: I cannot find any. It is getting dark and I am afraid.

Hansel: I am a boy; I am not afraid.

Gretel: Oh, Hansel, some dreadful goblin may come.

Hansel: Oh, Gretel, don't be afraid.

Gretel: Look! Look! It's making faces at me.

Hansel: It is only a stump. I'll make faces at it.

Gretel: There, see! A light is coming. It is coming this way.

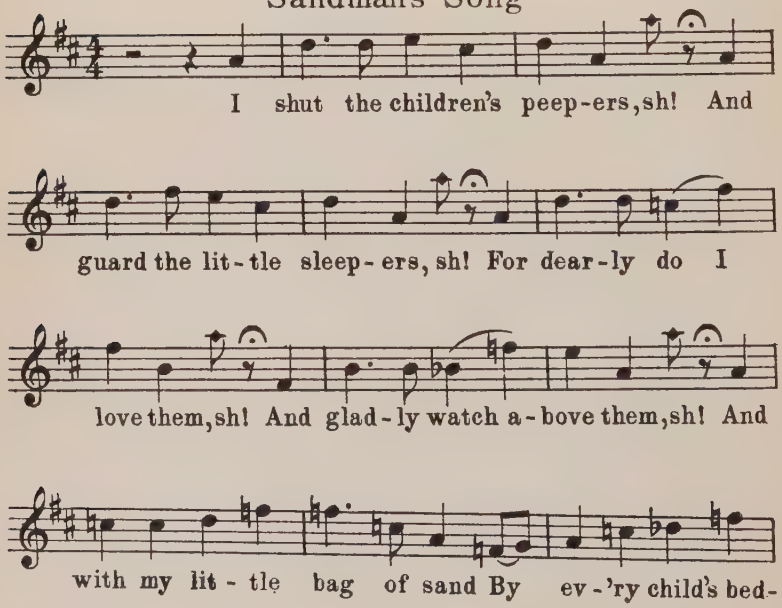
Hansel: That's only the will-o'-the-wisp hopping about. I'll give a loud call and frighten it away. Who's there? (Puts hands to mouth and calls.) Who's there? (Echo answers—Who's there?)

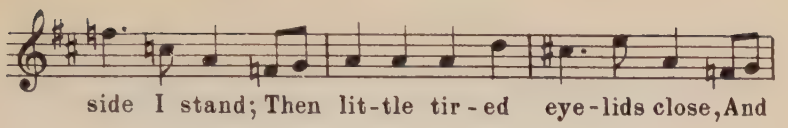
Gretel: (Clinging to Hansel.) I wish I were home. I am so frightened. Hansel, here comes a little man in brown!

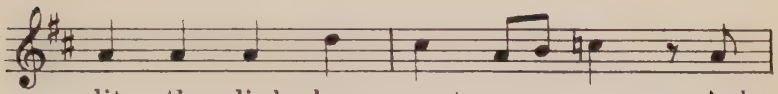
Hansel: I wonder who he is.

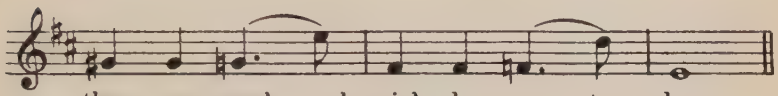
(Sandman enters.)

Sandman's Song



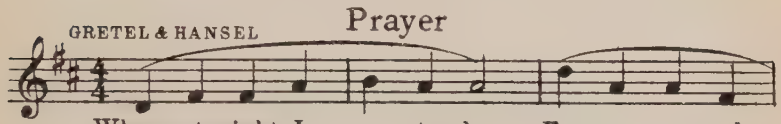


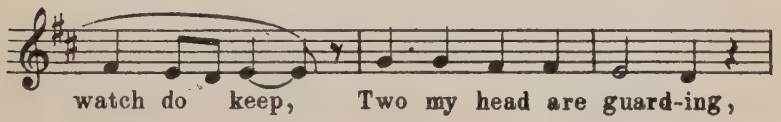


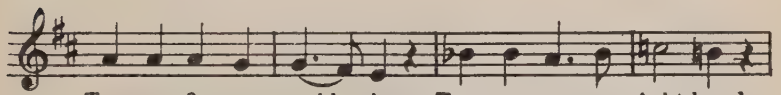


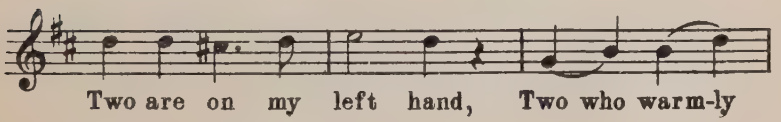
Hansel: It's the dear old sandman.
Gretel: I'm getting so sleepy. Let us say our prayers.

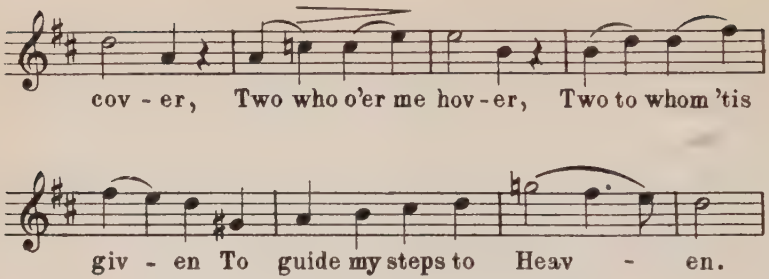
Prayer











(They sink down on the moss asleep.)

(The sandman and his helpers throw sand into the eyes of the children and dance softly around the sleeping children. The prayer is sung by the children off stage.)

Act III. The Witch's House

(Dawn. Birds twitter in the trees. Dew fairies dance. Dawn Fairy enters. Sings: "Dawn Fairy's Song." See p. 277.)

Gretel: Where am I? Is it all a dream? Wake up, Hansel.

Hansel: Oh, I'm so sleepy. (Rubbing eyes.)

Gretel: The Dawn Fairy was calling to us. Listen to the birds singing.

Hansel: It's morning. We're all right.

Gretel: I had a beautiful dream, brother. I heard the angels singing to us. I saw the lovely dew fairies dancing around us.

Hansel: The angels did take care of us. (Children walk about, very much delighted with the forest. They discover the candy house surrounded by a fence of gingerbread children.)

Hansel: Oh, what wonderful place is this?

Gretel: Isn't it lovely? What do I smell? Gingerbread!

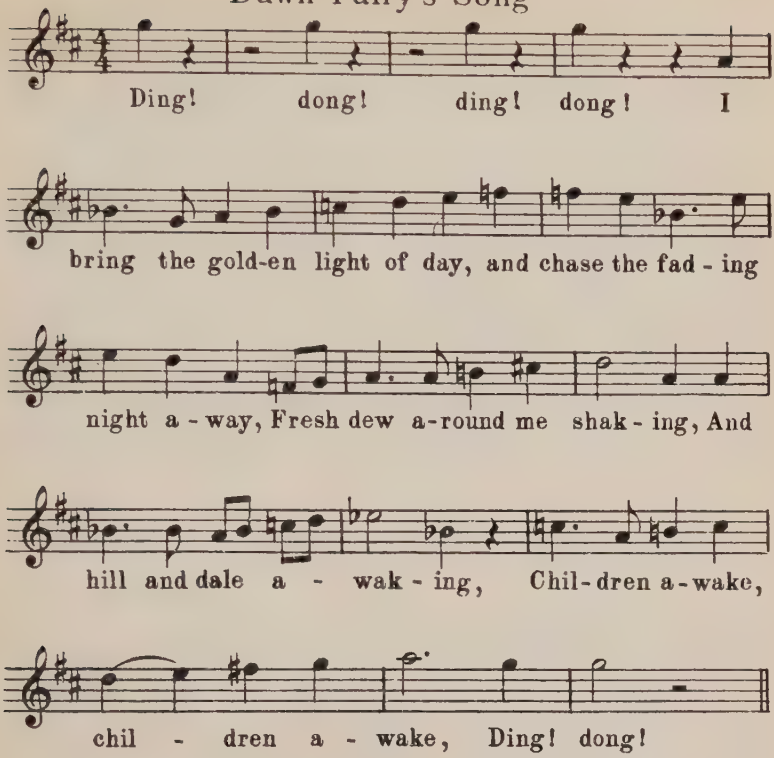
Hansel: A cottage, all made of chocolate cream. The roof is made of delicious sugar.

Gretel: Look at the gingerbread fence. I wonder what fairy princess lives here in this beautiful palace.

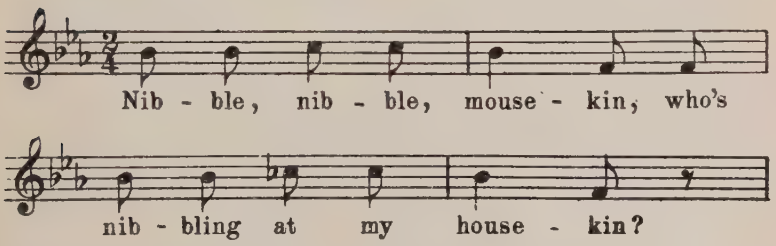
Hansel: Let us go inside.

Gretel: Be careful, Hansel. Let us nibble at the roof.

Dawn Fairy's Song



Witch: (Inside the house.)

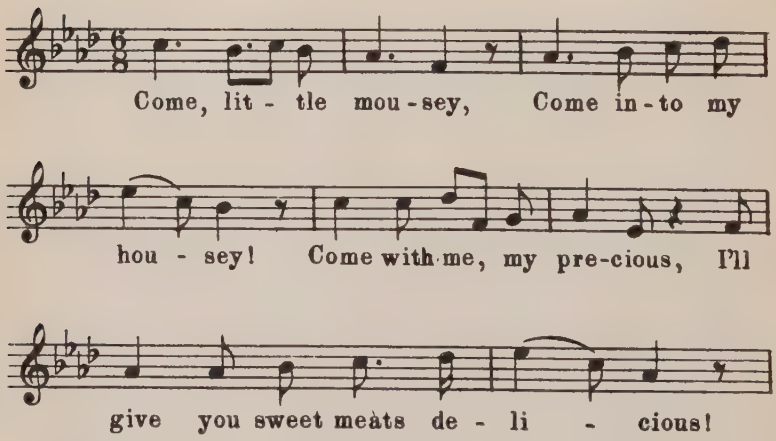


Hansel: Did you hear that?
Gretel: It must be the wind.
Witch: (Again sings: "Nibble, Nibble," etc.)

The sandman puts Hansel and Gretel to sleep

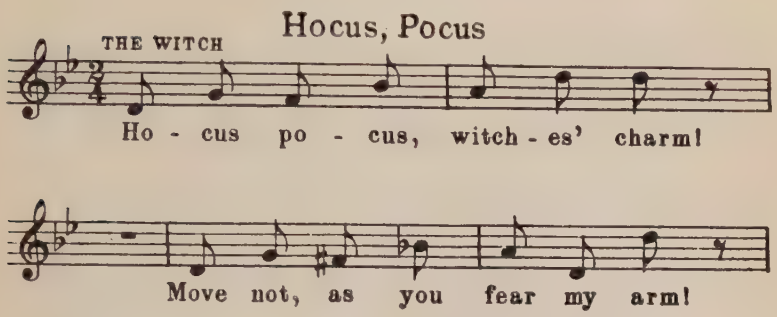
(Old witch creeps up and seizes children.)

Hansel: Let go! Who are you? Let me go, you ugly one.
Witch: (Sings.)



Gretel: What are you going to do with my brother?
Witch: I'll feed him and fatten him well to make him plump and tender. Come, my precious one, I have a surprise for you both.

Hansel: Don't trust her, sister. Come, let's run away. (Children try to run away but witch waves her wand over them and places them under her magic spell, singing as she dances about them.)



Witch: Come with me. (She leads Hansel to stable and shuts lattice door.) Now, Gretel, be obedient and wise. We'll feed him up and with sweets in season. You'll soon see my reason. (Witch goes into house.)

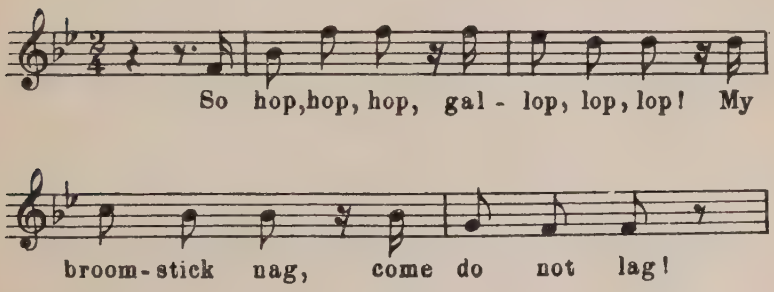
Gretel: That horrid old witch!

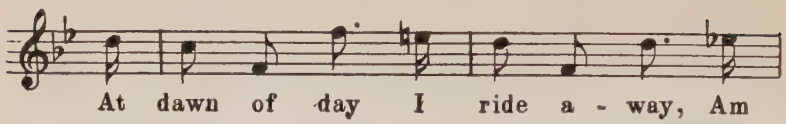
Hansel: Sh, Gretel, don't speak so loudly. Pretend to do all that she commands. There, she's coming. Sh, sh!

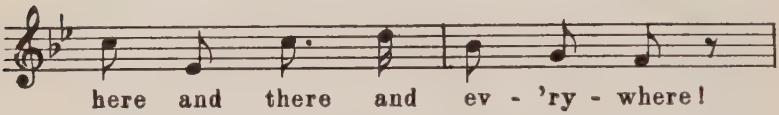
Witch: Now, Gretel, my pet, get everything ready.

(Hansel pretends to be asleep.)

Witch: Sleep away, have no fear, I shall first eat Gretel. She is ready, tender and plump. (She seizes her broom and dances about the children in great glee as she continues her song.)





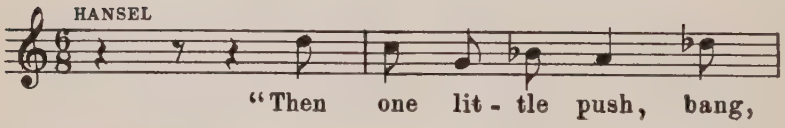


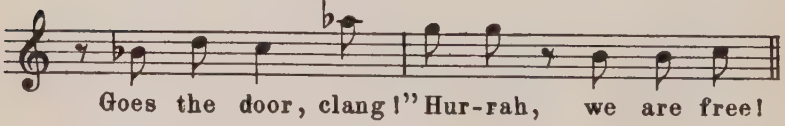
(She returns to the stable and pokes Hansel.)

Witch: Awake, my little man. Come, let me feel your thumb. (Hansel puts out a small bone.) Oh, how thin. Gretel, bring me some almonds and raisins sweet. Hansel wants something delicious to eat. Peep into the oven, my dear, and see if the gingerbread is ready.

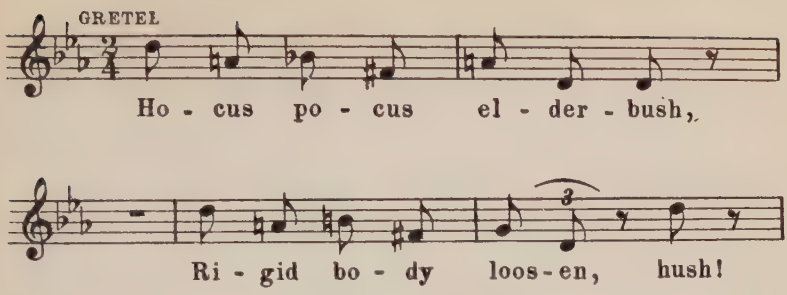
Hansel: Sister, dear, have a care!

Gretel: I am willing but I don't know how. Show me, I pray. (Witch shows her how and as she bends, Gretel pushes her in and slams the door.)





Gretel: Let us free the gingerbread children. Their eyes are closed. They are under the spell of the old witch. (Gretel takes wand and waves it over the children.)



(Children all dance and sing.)

Father and Mother in the distance, calling—
Hansel! Gretel!
Hansel and Gretel: Father! Mother!

(All dance.)

CHAPTER THIRTEEN

FORMAL ASPECTS OF ENGLISH

IN THE preceding chapters, summaries are given from time to time and expected outcomes in English are noted. It seems advisable, however, in addition to this to discuss briefly the more commonly accepted formal objectives in language work and to point out the connections in which such objectives can be emphasized most advantageously.

COMMON REQUIREMENTS

As Stated in Textbooks. The examination of twelve representative textbooks in language for primary grades showed the following formal requirements or standards to be the most common:

Sentence. Develop the sentence sense. Teach declarative and interrogative sentences.

Punctuation. Teach the use of period and question mark; colon, after salutation in letters; comma, in heading of letters; apostrophe ('s), to denote ownership.

Use of capitals. At beginning of sentence; names of persons; names of days of week, months; names of cities and countries; names of streets; principal words in a title; first word of each line of poetry.

Abbreviations. Months, days of week; Mr. and Mrs.

Vocabulary. Increase vocabulary; correct pronunciation; give vocal drills. Teach homonyms—*to, two, too; knew, new; their, there.* Teach opposites—*good, bad; pretty, ugly,* etc. Teach formation of adverbs—*quick, quickly; quiet, quietly,* etc.

Forms in letter writing. Heading; salutation; endings; indentation; addressing letters; forms of invitation.

Arrangement. Place of title; indentation; margin; paragraph—introduce in third grade.

Correct usage of English. See page 284.

Polite terms. Thank you; if you please; please excuse me.

As Stated in Courses of Study. A similar examination of courses of study in language shows the objectives of a formal nature to be much the same as those given in the textbooks. Several of these courses also offer many excellent suggestions for attaining these objectives through interesting and purposeful uses of English composition, both oral and written.

We accept on the whole the above objectives and recommendations. The one big point which we have attempted to develop is that all of these formal ends can be more successfully attained if they are treated not as ends in themselves, but as means to the accomplishment of many desired purposes.

Take for example the "development of the sentence sense" about which almost every textbook has much to say. A common practice is to require children to tell just one thing about some object. Early and prolonged practice is given in this. Next they are taught to tell two things and are trained to pause and use the falling inflection at the close of each statement. Often a child is required to spoil a perfectly correct sentence and force his statements into two or three choppy sentences. Very little if any formal drill of this kind will be needed if children and teacher are carrying forward such enterprises as those described throughout this department. Constant practice will be secured in formulating short simple sentences to fit certain situations.

Again, with regard to teaching the difference between declarative and interrogative sentences—examine pages 34 and 24. The very nature of these exercises calls for the development of a clear understanding of the difference between making a direct statement and asking a question. The children are learning a principle of construction in and through its application.

If space permitted we could run through the purposeful uses of language described in preceding chapters, finding therein the steady and progressive demand for correct use of

capitals, simple punctuation and abbreviations, good arrangement, and the enrichment and refinement of vocabulary. The writer believes that no isolated technical drill is half so effective in teaching these formal phases of usage.

THE CORRECTION OF LANGUAGE ERRORS

Along with the constructive work of building habits of clear, fluent, and pleasing English, there must go intelligent measures for weeding out incorrect usage. The need will vary in different localities and schools, but the procedure in general should be about the same and may be outlined as follows:

1. Make a study of prevalent errors in a given community among adults as well as children. Note particularly peculiarities due to admixture of foreign population. Make a still more detailed study of errors prevalent in any given school.

2. Decide which of all these errors are most flagrant and which most prevalent among the children. The two do not necessarily coincide. For example, a very prevalent error may be the use of *can* for *may*, but this is not so flagrant an error as *I done it.*

3. Assign to each grade certain of the more serious errors for intensive attack. Obviously those which are both glaring and common should be attacked in some degree even in the kindergarten, and each successive school year should be held responsible for the elimination of others. According to the traditional methods of teaching, teachers were given very little reliable guidance in this matter of selecting particular errors for intensive attack. Textbooks and books of language games were prone to place as low as first grade drill exercises on such refinements of speech as the distinction between *shall* and *will*, the use of subjunctive forms, and such construction as *It is I*, *It is he*, etc. This is folly in any but the most select schools and, even in these, such work is probably waste effort.

It is unwise to attempt to correct all kinds of mistakes

at once. Common sense dictates that such gross errors as *I seen, I done, we was, hain't got, ain't, had went, I knowed,* should be attended to first. The use of such expressions stamps any man or woman as illiterate, whereas one could go through life mistaking the uses of *shall* and *will* and it would seldom be noticed. For this reason teachers in the lower grades should center on those errors which seem most clearly to indicate illiteracy. Sterling Leonard[1] suggests as a minimum in grammar and idiom for the first three grades the expressions, *I did, I saw, have seen, I lay, I came, I haven't any, you were, I have gone.*

An examination of a large number of textbooks in language for primary grades reveals the following points of grammar and idiom as most frequently included: *I haven't any, I saw, I have seen, I brought.* Use of *is* and *are*, use of *I* and *me.*

Readers may have noticed that in many of the activities described in this department grammatical errors were permitted to pass apparently without notice. This has been due usually to one of two things: either the teacher deemed it unwise to make any correction at the moment, intending to take it up at a more opportune time, or she considered the error one which should be practically ignored in her particular grade. An example of the last type is seen in the stenographic report of the Book Club, page 184. To have tried to impose on children in the third grade the grammatical form, "To *whom* would you recommend this book?" would have been both annoying and futile. They scarcely know that there is such a word as *whom* and they are quite incapable of distinguishing its use. A few children might have learned to utter the sentence in a parrot-like way in this one situation, but nothing permanent would have been gained.

4. Enlist the interest of the children in a planned assault on the errors which a particular grade is to attempt to eliminate. As early as first grade let the children know that a cooperative effort is to be made to overcome, for example,

[1]Sterling A. Leonard, *English Composition as a Social Problem*, p. 125. Boston: Houghton Mifflin Co.

ain't, I seen, and *we was*. The play spirit should be maintained, though this does not necessarily mean the use of so-called language games. Success depends more upon establishing an attitude on the part of the children of wanting to get rid of certain recognized errors and then letting them engage rather gayly in the sport of catching themselves and others consorting with the foe. A skillful teacher can impart much of the feeling of adventure to this united attack on a common enemy. Of course neither pupils nor teacher should interrupt in order to "catch" the one speaking, and all will be lost if a censorious or superior attitude is allowed to grow up. Everything depends upon good temper, the exercise of judgment as to time and place for correction, and an honest desire to improve and to help others improve.

5. Do not be too severe regarding the occasional use of decent, picturesque, and graphic slang. To treat "cut it out" as equally heinous with "hadn't ought to" is to confuse standards. Children soon learn that the teacher is taking a somewhat hypocritical attitude when she affects a shocked manner at the use of innocent slang phrases in an informal school situation. Furthermore our great object is to build up habits which will really work outside of school, and we all know that stiff academic English cannot be secured even if it were thought desirable. Boys are often alienated by an over-particular teacher and the result is a meager stilted kind of English for the schoolroom and a boldly different sort elsewhere.

DIRECT CORRECTION OF ERRORS

Little children surrounded all the time by people who speak correctly will unconsciously imitate them. It is not at all probable that children who hear poor English all the time except at school will form correct habits through imitation alone. A more conscious and direct method will be needed. If the plan suggested in the preceding pages is followed, the errors upon which the class is centering will be

noticed and corrected when a child has finished speaking or at the first favorable opportunity.

Psychology has shown us that two important factors in learning are: first, to know exactly what we are to try to accomplish; and, second, to know whether we have succeeded or not. Or, to put it very simply, the learner must be clear as to "What am I to try to do?" and "Did I do it that time?"

Young children are not conscious of the social stigma which attaches to illiterate English and at this period comment on errors can be made without so much risk of embarrassment and consequent shrinking from effort. At any period, however, comment on grammatical errors should be reduced to a minimum and should always be subordinated to such important matters as ideas, interesting presentation, pleasant voice, clearness, originality, etc. Comments regarding errors should never be allowed to verge upon nagging either from teacher or children. If this is permitted, the resulting discouragement and loss of spontaneity will more than offset any possible elimination of errors.

LANGUAGE GAMES

Great dependence has been placed on language games to build up correct speech habits. The argument is that much repetition is necessary for the fixation of any habit and that the language game is one of the best ways to get ear training and repeated vocal response of exactly the right kind from a large number of children.

We should note first that many of these so-called "games" are not games at all. They are more or less clever devices to get children to repeat desired phrases. Many of these exercises are quite stupid and are so poorly adapted to the declared end that they are certain to result in great waste of time. Most of them consume time which might much better be employed in interesting, purposeful talk.

Considering our large public-school classes, perhaps such exercises ought not to be condemned altogether, for they

exhibit great differences in quality, some of them giving much greater promise of usefulness than others. With regard to any given exercise we should ask ourselves:

1. *Is the speech form to be taught an important one in this grade?*

One book of language games has allotted to first grade the teaching of the forms, *It is I*, *It is he*, *I shall* (to be distinguished from *I will*). All of these are minor distinctions. It is sheer waste of precious time to drill on them in lower grades.

2. *Is the imaginary situation enough like real life to offer good ground for belief that children will use the drill phrases outside the drill period?*

If the drill exercise is very unlike good English used in real life there is little prospect that daily speech habits will be affected by the practice. As the psychologists state it, the skill exercised in the drill does not "transfer" to other situations; the correct response is associated with one situation only. A game of this sort is quoted in *The Primary School*[1] for purposes of criticism. It is repeated here, together with the accompanying critical comment.

IT IS I, IT IS NOT I

(Game for first and second grades.)

Teacher: Let us play we are going to have a party. Shall we get the refreshments ready? We ought to try to have things that everyone likes.

Teacher: Who is it that likes chocolate cake?

The children answer in concert according to their taste, "It is I"; or, "It is not I."

Teacher: Who is it that likes oranges?

Again children reply in concert, "It is I"; "It is not I."

Other items are presented by the teacher in the same manner. Then the time for serving the imaginary refreshments arrives.

Teacher: Who is it that wishes chocolate cake?

Children reply, "It is I"; "It is not I."

Each item is "served" in the same way until the teacher declares that the party is over.

[1] Annie E. Moore, *The Primary School*, p. 133. Boston: Houghton Mifflin Co.

The situation around which this exercise is built is so unlike any natural life experience that there is not the slightest chance that the form "It is I" will transfer over, even though the children repeat the expression in this game a thousand times. And if it *should* carry over, how aghast we should be at the result! Does the host say to guests at his table, "Who is it that likes the white meat?" "Who is it that likes the dark meat?" And do the guests reply, "It is I"; "It is not I"?

CHAPTER FOURTEEN

LANGUAGE ASPECTS OF THE SCHOOL FESTIVAL

A SMALL festival, developed in such way that the children are the prime leaders and movers in it, is a very fruitful source for a great variety of valuable experience and training. To show this fully it would be necessary to follow such a festival through its entire course, note all its phases, and discuss and illustrate the values. One would need to show how history, literature, music, art, industrial art, dramatic expression, and the language arts play their parts, and how social behavior is improved. Since we are concerned here with English in the primary grades, we propose to present chiefly those aspects of a small festival. We have chosen for our illustration a simple little May party, a description of which begins on the following page.

There is one division of the Horace Mann School which is called the roof school. A part of the roof is fitted up for open-air classes and there are three grades in this division, second, third, and fourth. The second and third grades have one room with an alcove, and two teachers. The fourth-grade room adjoins and is in charge of another teacher. On the same level is an open space of good size which serves as a playground. Pupils and teachers in this division form therefore a unit rather separate from the big school, and their activities furnish a good example of what can be done by a small school in a cooperative effort.

The following account was furnished by Miss Alice E. Phelps, who was in charge of the third grade. The cooperating teachers were Miss Rowena C. McGowan and Miss Mary F. Babcock, in charge of fourth and second grades respectively.

A MAY PARTY

FOLLOWING an entertainment given by the children in the gymnasium at Christmas time there was a strong demand on their part for "a play with costumes." The Christmas play had been pleasing and effective, but, according to the children's ideas, too simple. When early in March the roof school was repainted, the children, delighted with the fresh and bright appearance of their rooms, were eager for their parents to come and see it. Then, as warm weather was coming on, the time seemed to be ripe for a play or party.

When each child was asked to present his ideas for the party, such replies as these were given:

"Couldn't we have costumes this time?"

"I'd like to have the three grades together and have the party out on the playground."

"I'd like to have a Maypole and some dances."

"I'd like it funny."

"I'd like a potato race."

"May we have refreshments?"

"I'd like games."

"We'd want a May queen."

"I'd like a tail-on-the-donkey game, or something like that."

"I'd like to plant something in the flower boxes so they'd be pretty."

The teachers in conference brought together all the wishes expressed by the children and recognized in them many of the elements of an Old English May party, since that celebration combined so well esthetic elements with homely fun. They told the children the story of choosing and crowning the May queen, the pranks of the hobbyhorse, the contests of Robin Hood and his foresters, the pennies that the milkmaids collected in their pails as they danced. The children became much interested. And when they saw the gay and quaint costumes in picture books illustrated by Caldecott, Crane, Wyeth, and Kate Greenaway, they were of one mind—

they wanted to give an English May party. Each one had found in it a part that suited him. The boys forgot potato races and "tail-on-the-donkey" games and were asking, "May I be a forester?" "How can we make that hobby-horse?" "May I be Robin Hood?"

GETTING NEEDED INFORMATION

The regular reading periods in school and extra periods were taxed to capacity in an effort to find answers to these questions and many others which arose:

"How shall we choose the May queen?"

"Could we plant in our window boxes something that grew in England in May?"

"How do you plant cabbage seed? rhubarb? radishes?"

"What must the hobbyhorse do?"

"How was Robin Hood dressed?"

"How do you make punch?"

"What kind of music did they have in those days?"

The material used in answering these questions varied. Sometimes it was a book such as *Robin Hood* or Caldecott's *Come, Lasses and Lads*, or a cookbook brought from home, or the directions printed on envelopes containing vegetable seeds. Often, as the teacher read aloud from books not readily available or unsuitable as a whole for children, they made notes or copied extracts from them. Typed copies were also given to the children. When they read the following notes taken from descriptions of English May Days, they decided to plant vegetables in their window boxes. The notes were also referred to many times in art lessons when the children made pictures of birds and flowers to decorate the rooms.

From Descriptions of Old English May Days[1]

Flowers in bloom on May Day: hawthorne, daisies, buttercups, wood sorrel, sweet woodruff, campions, stitchwort, wild geraniums, and orchises.

[1]The peculiar spelling in these notes is due to the fact that they are extracts from Old English books.

The song of greeting to the May queen was one of the features of the English May-Day party which pupils of the primary grades of a New York City school worked out cooperatively

Vegetables and fruits, etc., seen on May Day: young corn, grass, cabbages, rhubard, radishes, onions, spinach, peas, gooseberries, currants, turnips, potatoes, strawberries.

Birds and insects to be seen: nightingale, skylark, rook, ringdoves, cuckoo, jay, woodpecker, swan, bees, butterflies (Red Admiral).

Sounds to be heard: bleating of sheep, musical jingling of their bells, lowing of cows.

These extracts were used when the children were making the Hobbyhorse Dance:

THE HOBBYHORSE, FROM "KENILWORTH"

Rode valiantly on his hobbyhorse, high trussed and brandishing his long sword. He kissed the hilt of his sword to the Queen, and executed at the same time a gambade.

Room! room! for my horse will wince
If he comes within so many yards of a prince;
For to tell you true, and in rhyme,
He was foal'd in Queen Elizabeth's time;
When the great Earl of Lester
In his castle did feast her.

BEN JONSON

As the children read this material, they adopted expressions which suited their fancy. It was a common thing to hear someone refer to "saffron cakes," "May-Day revellers" just for the fun of saying the words. "Wince" and "executed a gambade" were favorite expressions and were always heard when the hobbyhorse appeared.

PLANS, ORAL AND WRITTEN

As plans were formulated and executed many discussions went on. First of all, parts had to be chosen for the play. Except in the case of some of the fourth-grade girls, who were asked to volunteer for the more difficult and finished dances of the ladies-in-waiting, each child was free to choose the part he wished. Of course, almost every girl wanted to be May queen, and several boys wanted to be Jack-in-the-green.

In such cases each grade chose its best candidate and there was a general election. This is the way James introduced Joanne, the candidate from his class, when she was chosen:

"We chose Joanne because she has good posture and poise, she is pretty and is always pleasant, and is straight in her dealings with others."

Paul's smile and sigh at the end of the election when he said, "That was a hard job!" showed the prevailing earnestness.

In some instances the qualifications for a part demanded a pleasing voice and clear enunciation. The children often practiced a speech at home. As one mother said at the party, "The speech of welcome sounded very natural. I've heard it so many times before. Ellen wanted very much to give it." Walter, who had written it, didn't say it clearly and graciously, so another child had been chosen to deliver it.

Written messages were sent back and forth between classes, and to and from special teachers. In this way much time was saved and many interruptions avoided. The method of working out the dance for the foresters, who came from the three classes, is an illustration of this. The second and third grades came together and decided on these ideas for the dance, which were copied and sent to the fourth grade.

Foresters' Dance

(Using Columbia record "Goddesses," A-3081)

Foresters are light-footed and fearless.
Foresters do these things—

Blow horns.
Walk lightly and happily; jump.
Chop trees.
Listen to birds.
Laugh and sing.
Whistle.
Creep up to animals.
Shoot at animals or targets.

The fourth grade was satisfied with the ideas, so sent them to the gymnasium teacher together with the phonograph record of the English country dance to be used. After she had studied this material she was prepared to help them make the dance. As soon as a dance was organized in this way, the gymnasium teacher recorded it and sent it to the classroom teachers. They then had it typed for the children to use in learning the dance. The Shepherdesses' Dance is an example of this.

Shepherdesses' Dance

First loud and gay music.
  Skip gayly out from one corner and circle around the room.
  Lay crooks down and skip to center.
  Skip, and turn on the skip, away from the center and out to crooks.
  Skip straight into center again.
First "bell" music.
  (Shepherdesses are having a good time and do not hear the bells.)
  Take hold of hands in a circle.
  Slide right, slide left.
  Slide right, slide left.
Second loud music.
  Two people, opposite each other, hook arms with the person on their right.
  Run around with arms hooked, in little circle, to the right.
  Change arms, to the left.
  Change partners and hook arms with person on the left.
  Repeat step, as before, to the right.
  Repeat step, as before, to the left.
  Take hold of hands in circle and begin skipping to the right.
Second "bell" music.
  (Shepherdesses hear the bells this time.)
  Stop suddenly, as if they remembered their duty.
  Glance around and listen.
  Run for crooks.

Each child found a part that suited him in the May festival. This youngster was a page boy

Third loud music.

Run here and there, looking excitedly for imaginary sheep.

The sheep have become separated so each person finds them in a different place.

Drive them all together at one one end of the playground.

Third "bell" music.

Drive the sheep along, using crooks.

MAKING THE PROGRAM

As the preparations for the party progressed, the children wanted to have programs. The desirability of having some which contained explanatory paragraphs was evident to the teachers. Thus the largest piece of written work in connection with the performance began. There was competition for each item on the program and selection of the best by vote. Sometimes a decision could not be reached and two accounts had to be combined.

Samples of the written work from which selection was made follow. On pages 302 and 303 the program is reproduced.

For the cover of the program:

> In England they always had a May celebration in the old time. We are going to have one too. We are going to have foresters with bows and arrows, milkmaids with pails, shepherdesses with crooks, hobbyhorse, queen, ladies-in-waiting. We are going to have a Maypole.
>
> JIM

> May Day is a spring holiday in England; the people make merry and knock off work, and all rest and play games.
>
> This holiday has been for many years, and the working people get a good spring holiday.
>
> BOB

> On the first day of May early in the morning all the people go out and gather flowers. The hawthorne flower, which is their favorite May flower, is not native in this country. Then comes the procession. They then crown the May Queen.
>
> HERBERT

For the speech of welcome:

> We are glad to have you come up to the roof school. We hope you will enjoy our party.
>
> DAVID

> We are glad to see you at our May Day party, and we hope you will like it. We have been planning a May party just like they used to have in England long, long ago. Afterwards will you please come to our rooms and refreshments will be served.
>
> MARTIN

You are welcome to our May dance
To see the hobbyhorse dance and prance,
To see the ladies-in-waiting,
And the shepherdesses too.
And the milkmaids
And see everything they do.

RAMSAY F.

We welcome you, kind friends and dear,
We're glad to know that you are here;
We'll try our best to please you all
For having answered our May Day call.

We'll do for you our Maypole dance,
The hobbyhorse will rear and prance
And other things to entertain
You'll see us do if it doesn't rain.

And when with playing we are through,
Sweet goodies will be brought to you
Of which you may partake real hearty,
For that's the way to have a party.

WALTER S.

Walter's was chosen because of the last two lines, undoubtedly.

For the crowner's speech:

Spring is here
With all its cheer,
Soft clouds are swinging
While robins are singing.

Lovely May is here,
All our friends so dear,
When we crown our Queen
'Tis a pretty scene.

Hear the people rejoice
For May is their choice;
Hawthorne, daisies, birds so gay,
Make us all happy this May Day.

CECELIA

Yea springtime, yea springtime is here
With all its happiness and cheer.
Our Queen, Her Majesty of May

With love and honor we crown today.
The world is so lovely and gay,
Just listen to what the birds say.
Violets, buttercups, daisies, hawthorne,
With these our Queen we adorn.
Turnips, potatoes, and strawberries red,
A feast to our Queen we have spread;
Skylarks, cuckoo, and nightingale sing
In honor of our Queen.
She is glad,
We are too.
Let us all be happy today
As I crown the Queen of May.

ANNA

The Queen's response:

What a beautiful crown with its hawthorne so gay, and what a pretty verse.

I thank you for crowning me Queen of the May.

All the people look happy and gay, and I wonder if they would like to dance and sing, and make the day merry.

Ladies-in-waiting, would you like to start the dance?

JOANNE

ORIGINAL SONGS AND POEMS

Spring Has Come

Spring has come to make us glad,
We have given her greeting.
Spring has come with pretty flowers,
Little lambs are bleating.
Milkmaids gay,
Around they play.
We have been celebrating a lovely May Day.
Spring has come to make us glad,
We have given her greeting.

CLASS COMPOSITION

The Coming of Springtime

Hark to the song of the robins,
And the rushing of the river,
And the green and red leaves with the hushing noise,
And the blossoming trees with their green leaves.

SOPHIE

The Starling

The starling sometimes sings to us,
High up here on the roof,
A song of spring to make us glad.
All of us are happy and gay
When he sings a song
On a bright May Day.

JIM

Springtime

The grass is green,
The flowers are swaying in the breeze,
The birds that are unseen
Are twittering in the trees.

MARY

Throughout the oral and written composition the need for further emphasis on certain formal aspects of English was evident. These matters were not allowed to be lost sight of as the creative work developed.

THE DAY OF THE PARTY

The day of the party arrived—a beautiful spring day. The children gave the play as planned. The only emergency which arose occurred when the hobbyhorse lost his head. This amused the guests and showed Walter's presence of mind, as he picked up the head, held it in place, and danced on. After the play the children assumed their places as hosts and hostesses. They served refreshments to their guests, showed and explained the pictures of birds and flowers which they had made, the vegetables growing in the window boxes, and the exhibit of colorful English posters.

Some fathers who were at the school for the first time that year were introduced to friends and teachers, and everybody chatted happily. The children envied Dick who was to be in England for the summer, and asked him to bring back pictures to them. Lawrence led cheers for the "grade mother" who had cooperated so wonderfully. And as the children started home, wearing their costumes or carrying them, they asked, "May we have a May Day party next year?"

PROGRAM

MAY DAY

Welcome . . . . . Barbara

Written by Walter

Procession—

Page . . . . . Roger
Crown Bearer . . . . . George
Crowner . . . . . Anna
Queen . . . . . Joanne
Ladies-in-Waiting . . . . . Grade IV
Shepherdesses . . . . . Grades II and III
Jack-in-the-Green . . . . . Granville
Milkmaids . . . . . Grades II and III
Foresters . . . . . Grades II, III, and IV
Hobbyhorse . . . . . Walter

May Song . . . . . School

Crowner's Speech . . . . . Anna

Queen's Response . . . . . Joanne

Ladies-in-Waiting Dance—

The ladies-in-waiting are very dignified.
They like to dance to soft sweet music.
They show the Queen how happy they are.

Barbara

Shepherdesses' Dance—

When the shepherdesses come in they feel so happy that they forget about the sheep but soon they remember their duty. They listen and run for their crooks. They hunt for their sheep and drive them home.

Sophie

Jack-in-the-Green . . . . . Granville

Jack-in-the-Green has his house in the forest. He sees that every boy wears a sprig of the "May" on May Day.

Helen

Milkmaids' Dance—

Milkmaids are gay. They milk their cows gayly and skip gayly. They are happy and have merry dances. Sometimes they carry their pails on their heads.

Mary

Foresters' Dance—

The foresters of the olden times lived in the woods. They always helped in the May Party. They are very happy. They run, jump, and make merry. They show the Queen how they hunt in the woods and how they use the bow and arrow. They pay honor to the Queen.

George and Walter

Hobbyhorse.....Walter

The hobbyhorse dances and prances and does all kinds of funny things.

Everett

May Songs and Poems—

Original Poems	Original Songs
Barbara	William
David	Hurd
Jim	Joanne
Walter	Barbara
Dick	James
Ramsay	
Brent	
Richard	Songs
Cecelia	Bobby
Mary	Anna

Maypole Dance.....Grade IV

The foresters bring the tree from the woods. The ladies dance around the pole and wind it with the beautiful colors of spring.

Phyllis

SOME MATERIALS USED

Books:

For general background—

Book of Days, by Robert Chambers.

For costumes—

Come, Lasses and Lads, by Randolph Caldecott.

Robin Hood, by Paul Creswick (illustrations in color by N. C. Wyeth).

Festival Book, by Jennette E. C. Lincoln.

Marigold Garden, by Kate Greenaway.

For titles of songs—

Festivals and Plays, by Percival Chubb.

Columbia records for:

Foresters' Dance . . . . . "Goddesses," A-3081
Entrance March . . . . . "Sellinger's Round," A-3065
Milkmaids' Dance . . . . . "Rufty Tufty," A-3065
The Hobbyhorse Dance . . . . . "Wild Rider," A-3128
Jack-in-the-Green . . . . . "Mage on a Cree," A-3063
Shepherdesses' Dance . . . . . "Gathering Peascods," A-3063
Ladies-in-Waiting Dance . . "Blue Danube Waltz," A-7514
Winding the Maypole . . . . . "Bluff King Hal," A-3038

Model of artificial hawthorne:

Artificial Flower Company, Fifth Avenue near 30th Street, New York City.

Annie E. Moore

Jean Betzner

Mary Lewis

LITERATURE FOR PRIMARY CHILDREN

A RICH human heritage is embodied in literature and it is one of the most readily accessible of all the products of the race. Paintings, sculpture, music, noble architecture, and beautiful objects of art are not within the reach of all, but it is a very remote and backward community that cannot, if it will, secure a few hundred choice books for old and young. Many publishers are engaged in the task of furnishing at low cost the finest literary products of the ages; textbooks cull from the stores of the past as well as from more recent literature; and at short intervals excellent anthologies are published in which are to be found choice selections of prose and poetry suited to different ages. Schools therefore can very readily furnish children with a reasonably good assortment of excellent reading material.

Every elementary school should have at least a small library of its own. It is highly desirable also that every classroom have as many well-chosen books for the use of teacher and children as financial conditions will permit. To conduct a profitable story-hour, to establish a successful library-hour, the children need books other than textbooks.[1]

Many suitable books are of the sort described as "literary wholes," the term applied to a longer story entirely about one group of characters, as distinguished from a collection of

[1]For a graded list of suitable books, see Primary Language, chap. viii, p. 197.

unrelated short stories. *Pinocchio*, *Alice in Wonderland* (see Vol. VI, pp. 296, 302), and *The Dutch Twins* are examples of stories of this kind and all children should have access to a goodly number of these well-rounded and fascinating tales.

Every schoolroom needs also good collections of snorter stories and poems from which the teacher may read aloud and which will furnish her and the pupils with those selections which they need for many different occasions. It is our purpose to provide in the following pages a limited number of short stories and poems of many different types, suited to children from five to nine years of age.

SELECTION AND USE OF STORIES

Unless parents and teachers plan with some care, there is danger that children will get a narrow and poorly balanced literary diet. A taste for fairy stories only may be built up to the exclusion of historical and realistic stories; or a matter-of-fact child may happen never to encounter just the influence which would help to develop in him a liking for the more imaginative type of literature. It is possible that there are children so constituted that under no circumstances would they have cared very much for certain kinds of stories, but it is more probable that where such a prejudice exists in an individual it is the result of some antagonistic influence or the lack of variety in what he has heard or read.

Classification of Stories. As an aid to securing a good balance, the stories in this collection have been classified under three heads, Folk Tales and Fairy Tales, Modern Fanciful Tales, and Stories of Child Life. Within each group the stories are roughly graded from the very simple to the more difficult. The first stories under each head therefore are well suited to quite young children while those toward the end are better adapted to the needs of children in the upper primary grades.

The reading ability of pupils has not influenced the arrangement of the selections very greatly, since the chief purpose of

this collection is to furnish carefully chosen stories for telling and hearing. It will be found, however, that a few of the easiest ones can be read by advanced first-grade pupils and all but a few of the most difficult by third-graders.

Specific Use of Stories. Teachers are advised to read some stories aloud and to prepare others for telling in as vivid a way as possible. Where much of the charm depends upon an author's style, especially as regards choice language, it is usually better to read the story. For example, Andersen's "Olé Shut-eyes" has very little plot. It is largely a series of beautiful word pictures and it will lose half of its beauty if Andersen's own delightful language is not employed; "Ameliar-anne and the Green Umbrella" owes much of its humor and sympathetic appeal to the quaint fashion of the narrative; and "A-wáy-she-go" could be quite spoiled in the telling by any but a really skilled story-teller. On the other hand, most of the favorite old folk tales are admirably adapted to oral reproduction and they gain greatly by being well told. They are very dramatic, have a simple, easily remembered structure, and as a rule have few confusing details.

This collection should serve also as a source of material for dramatization. Almost all folk tales lend themselves well to dramatic expression and in consequence our schools have tended to use this type of story almost exclusively for such purposes. Some children would take more delight in the representation of a semi-historical tale such as "The Indians and the Jack-o'-Lanterns," which calls for imagination of a different sort. It will be found, too, that some of the modern fanciful tales such as "Little Black Sambo" and "The Queer Little Tailor" are well adapted to dramatic purposes. We should guard against the hackneyed use of a few old standard tales, since the development of the children demands that they make the acquaintance of fresh material and try their powers at evolving an entertaining representation.

Stories furnish also rich suggestion for art work. Children delight in illustrating stories, using pencil, crayons, or water colors. Real organization of ideas is called for in order to tell

a story in a series of pictures. To see vividly, to recall clearly, and to picture the succession of scenes in "Olé Shut-eyes" is no mean intellectual feat, to say nothing of the esthetic value of such expression. Humor, too, has a suitable outlet in drawings meant to tell such stories as "Little Black Sambo," "The Musicians at Bremen" or "The Lazy Pig."

VALUES PECULIAR TO EACH TYPE

Folk Tales. The old anonymous folk tale has a certain classic quality which it is almost impossible to imitate successfully. Without question, these old tales fit peculiarly the taste and fancy of little children. There is not nearly so much of over-wrought imagination, of rank exaggeration, in the best of these stories as in a great many modern tales. The fear has been often expressed that children will imbibe impressions leading to deep-seated terrors or distorted notions. The surest way to avoid such results is to select for young children those stories which do not include horrible and inhuman incidents. There is such a quantity of these old tales that one can present a large assortment of them and still not admit any that are calculated to shock. No child should be deprived of the old fairy tales because a few of them contain incidents that offend our modern sense of what is safe and fitting. Probably doubts about the suitability of fairy tales for little children have been aroused by a few stories such as "Red Riding Hood," "Bluebeard," and "Jack the Giant Killer."

Modern Fanciful Tales. The modern fairy story or fanciful tale needs to be selected with especial care because there is a great production along this line and much that is poor is being printed. Many of these stories exhibit very little balance and restraint in the use of imagination and for that reason are not so wholesome as the old fairy tales. The best, however, have a particular charm of their own. They are marked by a light graceful humor, whimsicality, and the element of surprise. They deal very often in an imaginative way with events, scenes, circumstances, and familiar objects

of present-day life and this gives them an attraction which the old tales do not possess.

Stories of Child Life. Stories of child life should be included for several reasons. It would be unfortunate if children were made acquainted only with stories moving in the realm of the magic or supernatural. They begin very early to ask whether the stories they hear are true. No matter how much they may enjoy fairy tales they often demand a "really truly" story and most children reach a stage sooner or later marked by a strong preference for realistic stories. There is a certain pleasure and satisfaction in seeing the lives of others depicted in a tale and catching therein reflections of our own experience. The story-book children live and deport themselves like real boys and girls. They are seen in natural family life engaged in wholesome, interesting, everyday activities. Brothers and sisters, neighbors and friends, with their pets and toys, frolic and work and carry on delightful enterprises. They have their small responsibilities and troubles and are under the necessity of solving their difficulties and securing their pleasures without the aid of magic or the supernatural. For these reasons they seem perhaps more companionable to some modern children—truer counterparts of themselves.

There has been a great dearth of good short stories of this class and we should welcome and introduce to our pupils such story characters as appear in the tales classified as Stories of Child Life. Charlie, Bobby, Beate, Hans, Ameliar-anne, Prudence—to mention only a few of the boys and girls from these pages—will be cordially received in the story-hour.

SELECTION OF POETRY

It is our purpose to bring together some of the best examples of verse from both the old and the new, adapted to children from five to nine years of age. The selection has been influenced also by the desire to meet different tastes. Not much is known about children's likings in the matter of poetry but a few things are reasonably well established.

There are certain qualities about *Mother Goose* that have made these old verses popular through many generations. A few of these rhymes are almost universally known. Others, equally good, are more seldom copied in school readers and other collections. The number which space permitted us to include here does not indicate the full measure of the importance of such rhymes. They are offered as a reminder of their vivid, rhythmic, dramatic, and picturesque quality.

Many children enjoy narrative poems who do not care very much for other types. "Who Likes the Rain?" and "The Duel" have something of the narrative quality. Clearer examples of the story poem are "Long Time Ago," "How the Little Kite Learned to Fly," and "The Cat and the Dog."

The chief purposes to be served by poetry in school are to give individual personal enjoyment, to furnish a common pleasure to the group, and to aid in deepening experience. Poets see more, feel more, understand more deeply and clearly than most people. They have vision which catches fine, beautiful, or humorous impressions, insight to penetrate and interpret experience, and a gift for holding and preserving these selected impressions in a form which will convey at least a part of the desired effect to others.

In our desire to open up the delights of poetry to children we must be careful not to go over their heads. Young children do enjoy bits of nature verse when the pictures are clear and vivid and the rhythm is marked as in Rossetti's "What is Pink?" and "Who Has Seen the Wind?" and in Annette Wynne's "Outside the Door" and "Harebells in June." A teacher who enjoys nature poetry can soon lead children to appreciate such fine imagination as that which plays through Sherman's "Clouds" and Amy Lowell's "Sea Shell."

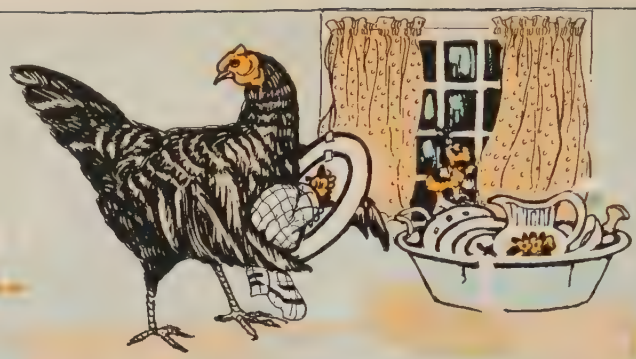
The children of today are blessed in having for their delight the work of three authors who may truly be called "children's poets"—Rose Fyleman, Walter De La Mare, and A. A. Milne. Selections from the first two are to be found in the following pages. Milne is best known to child audiences by his inimitable verses in *When We Were Very Young.*

MOTHER GOOSE RHYMES

A little cock-sparrow sat on a tree,
Looking as happy as happy could be,
Till a boy came by, with his bow and arrow,
Says he, "I will shoot the little cock-sparrow.
His body will make me a nice little stew,
And his giblets will make me a little pie, too."
Says the little cock-sparrow, "I'll be shot if I stay,"
So he clapped his wings, and flew away.

Hickety, pickety, my black hen,
She lays eggs for gentlemen;
Gentlemen come every day,
To see what my black hen doth lay.

Hickety, pickety, my black hen,
She lays eggs for gentlemen;
Sometimes nine, and sometimes ten,
Hickety, pickety, my black hen!



I had a little hen, the prettiest ever seen;
She washed me the dishes, and kept the house clean;
She went to the mill to fetch me some flour,
She brought it home in less than an hour;
She baked me my bread, she brewed me my ale,
She sat by the fire and told many a fine tale.

Come, butter, come!
Come, butter, come!
Peter stands at the gate,
Waiting for a buttered cake;
Come, butter, come!

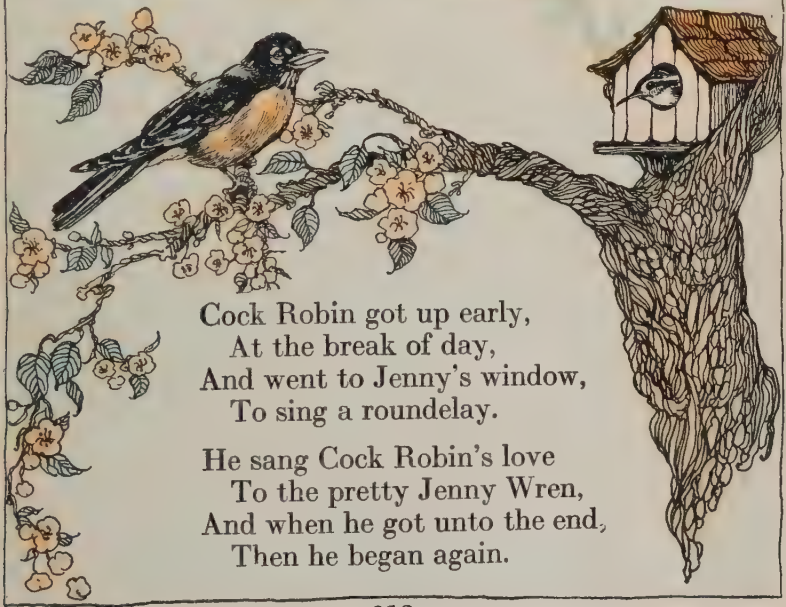
Some little mice sat in a barn to spin;
Pussy came by, and popped her head in;
"Shall I come in, and cut your threads off?"
"O! no, kind sir, you would snap our heads off."

Once I saw a little bird
Come hop, hop, hop;
So I cried, "Little bird,
Will you stop, stop, stop?"
And was going to the window
To say, "How do you do?"
But he shook his little tail,
And far away he flew.

Little Robin Redbreast
Sat upon a rail;
Niddle naddle went his head,
Wiggle waggle went his tail.

Little Robin Redbreast sat upon a tree,
Up went Pussy cat, and down went he;
Down came Pussy cat, and away Robin ran;
Says little Robin Redbreast, "Catch me if you can."

Little Robin Redbreast jumped upon a wall,
Pussy cat jumped after him, and almost got a fall;
Little Robin chirped and sang, and what did Pussy say?
Pussy cat said "Meow," and Robin flew away.



Cock Robin got up early,
At the break of day,
And went to Jenny's window,
To sing a roundelay.

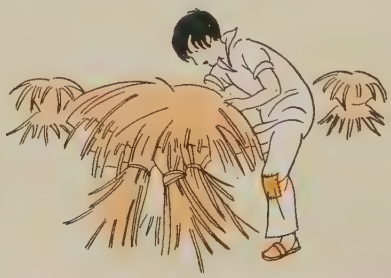
He sang Cock Robin's love
To the pretty Jenny Wren,
And when he got unto the end,
Then he began again.

White sheep, white sheep,
On a blue hill,
When the wind stops,
You all stand still.

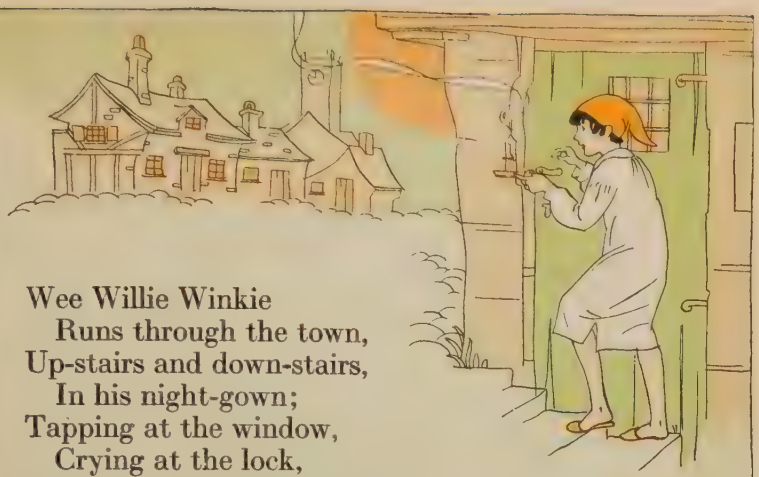
When the wind blows,
You walk away slow.
White sheep, white sheep,
Where do you go?

My maid Mary,
She minds her dairy,
While I go a-hoeing and mowing each morn;
Merrily run the reel
And the little spinning-wheel,
Whilst I am singing and mowing my corn.

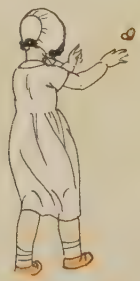
Willy boy, Willy boy, where are you going?
I'll go with you, if I may.
I'm going to the meadow to see them a-mowing,
I'm going to help them make hay.



BILLIE PARKS



Wee Willie Winkie
  Runs through the town,
Up-stairs and down-stairs,
  In his night-gown;
Tapping at the window,
  Crying at the lock,
"Are the babes in their bed?
  For it's now ten o'clock."



Bless you, bless you, burnie bee;[1]
Say, when will your wedding be?
If it be tomorrow day,
Take your wings and fly away.

The north wind doth blow,
And we shall have snow,
And what will poor Robin do then?
    Poor thing!

He'll sit in a barn
To keep himself warm,
And hide his head under his wing.
    Poor thing!

Blow, wind, blow!
And go, mill, go!
  That the miller may grind his corn;
That the baker may take it,
And into rolls make it,
  And bring us some hot in the morn.

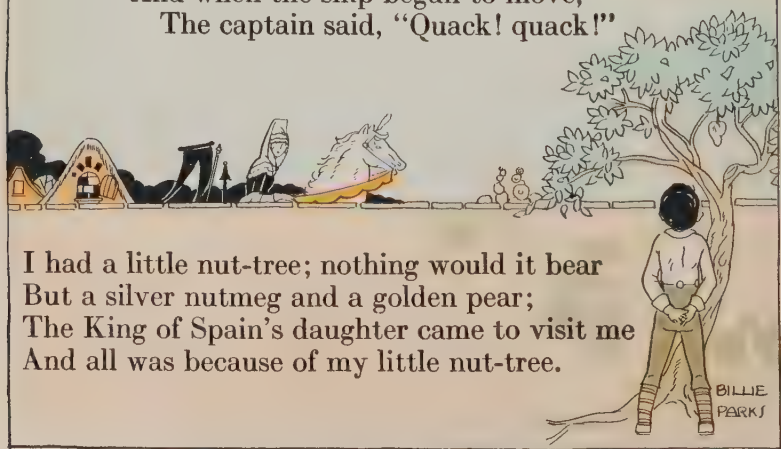
[1]The lady-bug.

I saw a ship a-sailing,
  A-sailing on the sea;
And O! it was all laden
  With pretty things for thee!

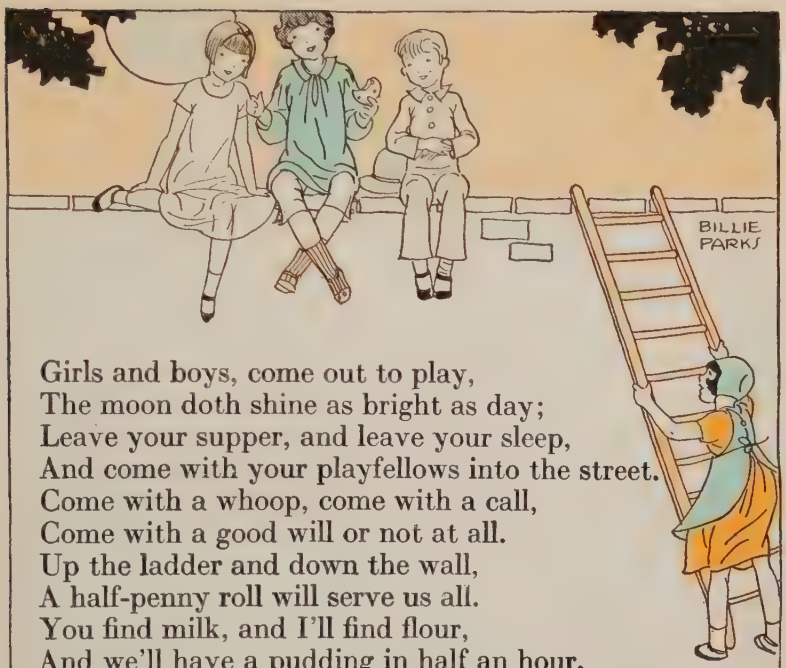
There were comfits in the cabin,
  And apples in the hold;
The sails were made of silk,
  And the masts were made of gold!

The four and twenty sailors
  That stood between the decks,
Were four and twenty white mice,
  With chains upon their necks.

The captain was a duck,
  With a packet on his back;
And when the ship began to move,
  The captain said, "Quack! quack!"



I had a little nut-tree; nothing would it bear
But a silver nutmeg and a golden pear;
The King of Spain's daughter came to visit me
And all was because of my little nut-tree.



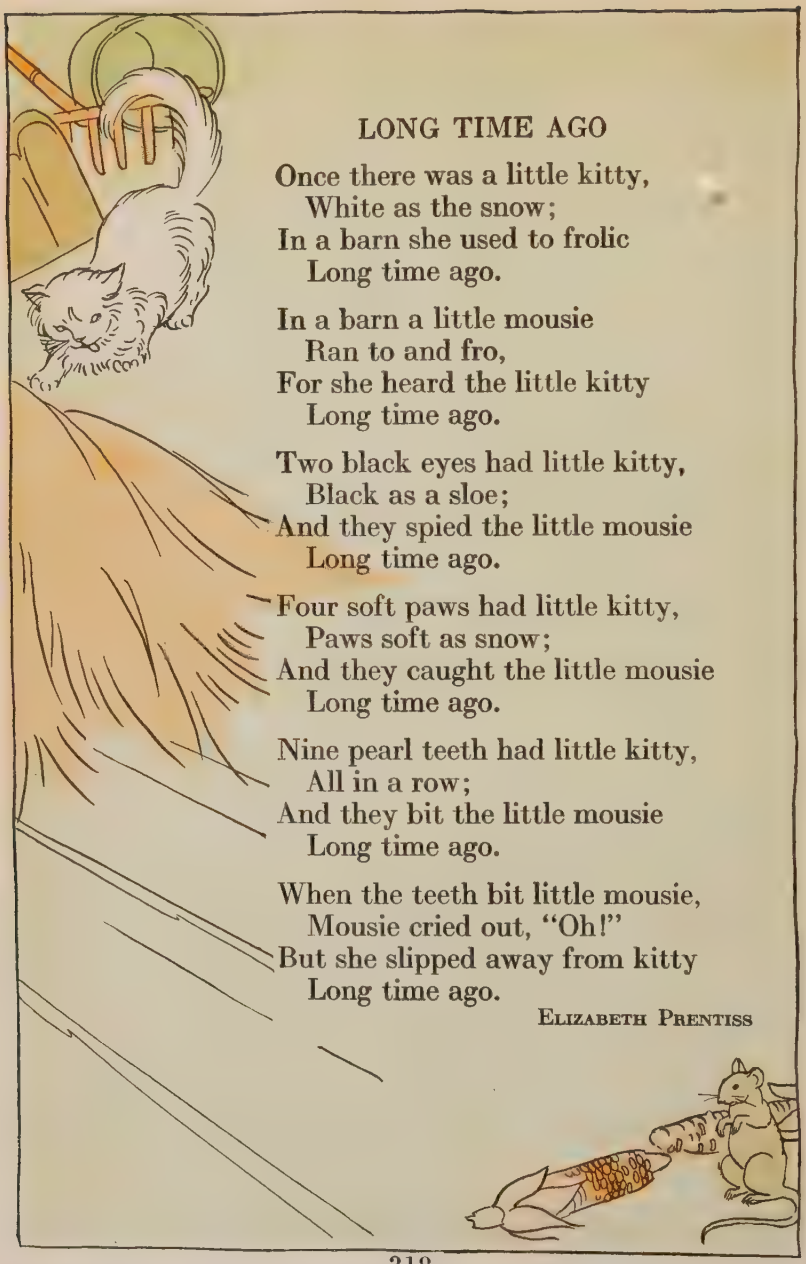
Girls and boys, come out to play,
The moon doth shine as bright as day;
Leave your supper, and leave your sleep,
And come with your playfellows into the street.
Come with a whoop, come with a call,
Come with a good will or not at all.
Up the ladder and down the wall,
A half-penny roll will serve us all.
You find milk, and I'll find flour,
And we'll have a pudding in half an hour.

THE MOUSE

He climbed up the candlestick
  The little mousey brown,
To steal and eat tallow,
  And he couldn't get down.
He called for his grandma,
  But his grandma was in town,
So he doubled up into a wheel
  And rolled himself down.

From *Chinese Mother Goose*[1]

[1] *Chinese Mother Goose Rhymes*, translated by Isaac T. Headland. New York City: Fleming H. Revell Co.



LONG TIME AGO

Once there was a little kitty,
White as the snow;
In a barn she used to frolic
Long time ago.

In a barn a little mousie
Ran to and fro,
For she heard the little kitty
Long time ago.

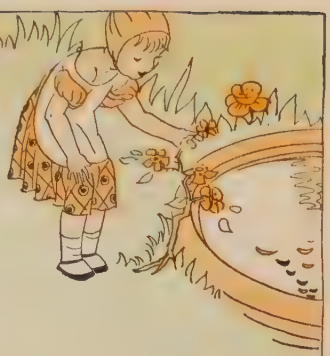
Two black eyes had little kitty,
Black as a sloe;
And they spied the little mousie
Long time ago.

Four soft paws had little kitty,
Paws soft as snow;
And they caught the little mousie
Long time ago.

Nine pearl teeth had little kitty,
All in a row;
And they bit the little mousie
Long time ago.

When the teeth bit little mousie,
Mousie cried out, "Oh!"
But she slipped away from kitty
Long time ago.

ELIZABETH PRENTISS



What is pink? a rose is pink
By the fountain's brink.
What is red? a poppy's red
In its barley bed.
What is blue? the sky is blue
Where the clouds float thro'.
What is white? a swan is white
Sailing in the light.
What is yellow? pears are yellow,
Rich and ripe and mellow.
What is green? the grass is green,
With small flowers between.
What is violet? clouds are violet
In the summer twilight.
What is orange? why, an orange,
Just an orange!

CHRISTINA G. ROSSETTI[1]

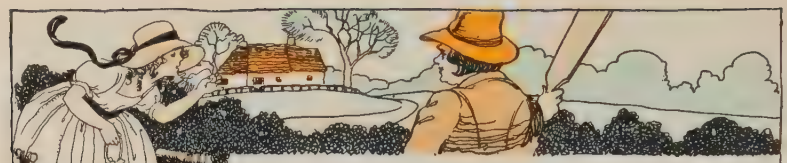
O sailor, come ashore,
  What have you brought for me?
Red coral, white coral,
  Coral from the sea.

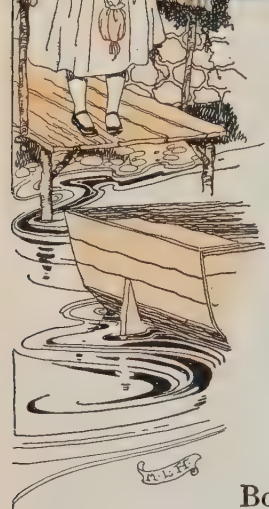
I did not dig it from the ground,
  Nor pluck it from a tree;
Feeble insects made it
  In the stormy sea.

CHRISTINA G. ROSSETTI

BILLIE PARKS

[1]This and the seven following poems are from *Sing-Song* by Christina Rossetti. Reprinted by special arrangement with The Macmillan Co., publishers, New York City, and The Macmillan Co. of Canada, Ltd., Toronto.





"Ferry me across the water,
Do, boatman, do."
"If you've a penny in your purse
I'll ferry you."

"I have a penny in my purse,
And my eyes are blue;
So ferry me across the water,
Do, boatman, do."

"Step into my ferry-boat,
Be they black or blue,
And for the penny in your purse
I'll ferry you."

CHRISTINA G. ROSSETTI

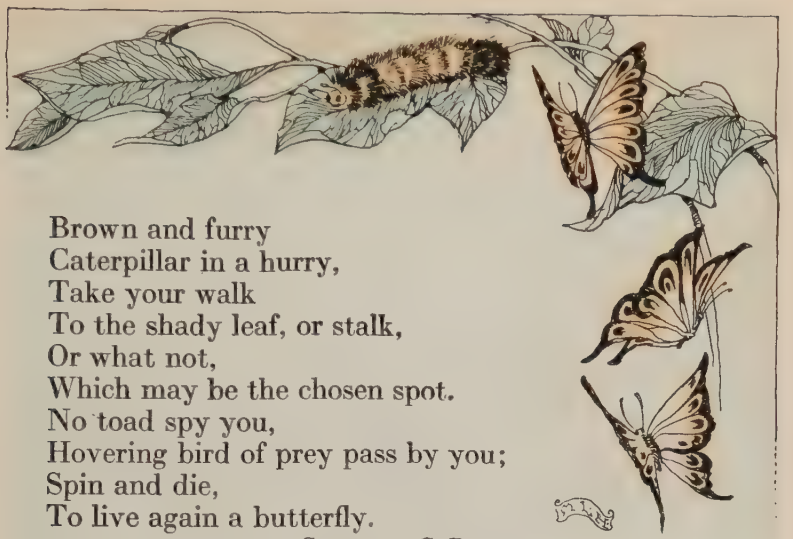
Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven,
And overtops the trees,
And builds a road from earth to sky,
Is prettier far than these.

CHRISTINA G. ROSSETTI

Wrens and robins in the hedge,
Wrens and robins here and there;
Building, perching, pecking, fluttering,
Everywhere!

CHRISTINA G. ROSSETTI



Brown and furry
Caterpillar in a hurry,
Take your walk
To the shady leaf, or stalk,
Or what not,
Which may be the chosen spot.
No toad spy you,
Hovering bird of prey pass by you;
Spin and die,
To live again a butterfly.

CHRISTINA G. ROSSETTI

Who has seen the wind?
  Neither I nor you:
But when the leaves hang trembling
  The wind is passing through.

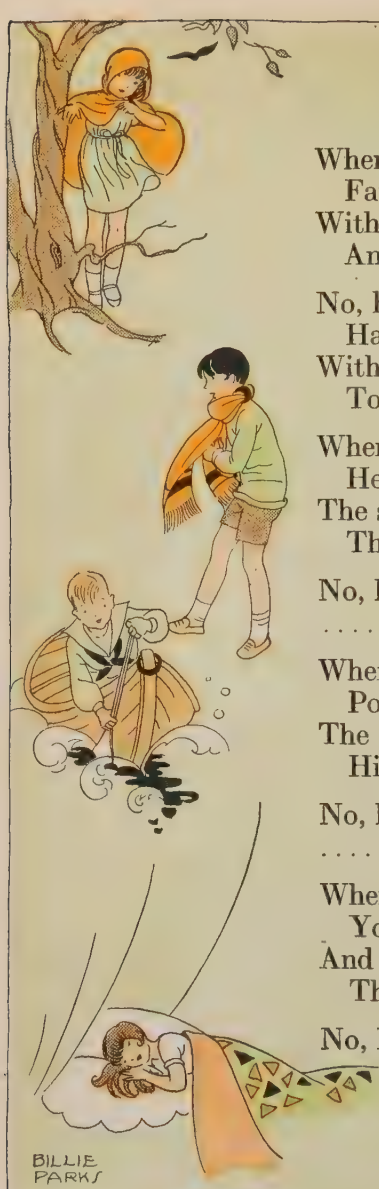
Who has seen the wind?
  Neither you nor I:
But when the trees bow down their heads
  The wind is passing by.

CHRISTINA G. ROSSETTI

The city mouse lives in a house;—
  The garden mouse lives in a bower,
He's friendly with the frogs and toads,
  And sees the pretty plants in flower.

The city mouse eats bread and cheese;—
  The garden mouse eats what he can;
We will not grudge him seeds and stalks,
  Poor little timid furry man.

CHRISTINA G. ROSSETTI



HERE AND THERE
(A Juvenile Chorus)

Where's Lucy? where's Lucy?
  Far, far in the wood,
With wild birds for playmates,
  And beech nuts for food.

No, here she is! here she is!
  Happy and gay,
With singing and ringing
  To join in our lay!

Where's Gerald? where's Gerald?
  He's out in the snow;
The stars shining keenly,
  The cold wind doth blow.

No, here he is! here he is! etc.

. . . . . .

Where's Henry? where's Henry?
  Poor Henry's afloat;
The sea-waves all round him,
  High tossing his boat.

No, here he is! here he is! etc.

. . . . . .

Where's Mary? where's Mary?
  Young Mary's asleep;
And round her white pillow
  The little dreams creep.

No, here she is! here she is! etc.
(Ad infinitum.)

WILLIAM ALLINGHAM

JINGLE, JANGLE!

Jingle, jangle!
Riot and wrangle!
What shall we do
With people like you?
Here's Jingle!
There's Jangle!
Here's Riot!
There's Wrangle!
Never was seen such a turbulent crew!

You, north must go
To a hut of snow;
You, south, in a trice,
To an island of spice;
You, off to Persia
And sit on a hill,
You, to that chair
And be five minutes still!

WILLIAM ALLINGHAM

BILLIE PARKS

THE NEW MOON

Dear mother, how pretty
The moon looks to-night!
She was never so lovely before;
Her two little horns
Are so sharp and so bright,
I hope she'll not grow any more.

If I were up there
With you and my friends,
I'd rock in it nicely you'd see,
I'd sit in the middle
And hold by both ends;
Oh, what a bright cradle 'twould be!

I would call to the stars
To keep out of the way,
Lest we should rock over their toes;
And there I would rock
Till the dawn of the day,
And see where the pretty moon goes.

And there we would stay
In the beautiful skies,
And through the bright clouds we would roam;
We would see the sun set,
And see the sun rise,
And on the next rainbow come home.

ELIZA L. C. FOLLEN

WHO LIKES THE RAIN?

"I," said the duck, "I call it fun,
For I have my little red rubbers on;
They make a cunning three-toed track
In the soft, cool mud. Quack! Quack! Quack!"

"I," cried the dandelion, "I,
My roots are thirsty, my buds are dry;"
And she lifted a towsled yellow head
Out of her green and grassy bed.

"I hope 'twill pour! I hope 'twill pour!"
Purred the tree-toad at his gray back door,
"For, with a broad leaf for a roof,
I am perfectly weather proof."

Sang the brook: "I laugh at every drop,
And wish they never need to stop
Till a big, big river I grew to be,
And could find my way out to the sea."

"I," shouted Ted, "for I can run,
With my high-top boots and my rain-coat on,
Through every puddle and runlet and pool
That I find on my way to school."

CLARA DOTY BATES

HOW THE LITTLE KITE LEARNED TO FLY

"I never can do it," the little kite said,
As he looked at the others high over his head;
"I know I should fall if I tried to fly."
"Try," said the big kite; "only try!
Or I fear you never will learn at all."
But the little kite said, "I'm afraid I'll fall."

The big kite nodded: "Ah, well, good-bye;
I'm off;" and he rose toward the tranquil sky.
Then the little kite's paper stirred at the sight,
And trembling he shook himself free for flight.
First whirling and frightened, then braver grown,
Up, up he rose through the air alone,
Till the big kite looking down could see
The little one rising steadily.

Then how the little kite thrilled with pride,
As he sailed with the big kite side by side!
While far below he could see the ground,
And the boys like small spots moving round.
They rested high in the quiet air,
And only the birds and the clouds were there.
"Oh, how happy I am!" the little kite cried,
"And all because I was brave, and tried."

UNKNOWN

GRASSHOPPER GREEN

Grasshopper Green is a comical chap;
  He lives on the best of fare.
Bright little trousers, jacket, and cap,
  These are his summer wear.
Out in the meadow he loves to go,
  Playing away in the sun;
It's hopperty, skipperty, high and low,
  Summer's the time for fun.

Grasshopper Green has a quaint little house;
  It's under the hedge so gay.
Grandmother Spider, as still as a mouse,
  Watches him over the way.
Gladly he's calling the children, I know,
  Out in the beautiful sun;
It's hopperty, skipperty, high and low,
  Summer's the time for fun.

UNKNOWN

FLYING KITE[1]

I often sit and wish that I
Could be a kite up in the sky,
And ride upon the breeze, and go
Whatever way it chanced to blow.
Then I could look beyond the town,
And see the river winding down,
And follow all the ships that sail
Like me before the merry gale,
Until at last with them I came
To some place with a foreign name.

FRANK DEMPSTER SHERMAN

LULLABY

Sweet and low, sweet and low,
  Wind of the western sea,
Low, low, breathe and blow,
  Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
  Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
  Father will come to thee soon;
Rest, rest, on mother's breast,
  Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
  Under the silver moon;
Sleep, my little one, sleep, my pretty one, sleep.

ALFRED TENNYSON

[1]From *Little-Folk Lyrics*. Used by arrangement with and by permission of Houghton Mifflin Co., Boston.

THE CAT AND THE DOG

There once lived a Man, a Cat, and a Dog,
And the Man built a house with stone and log.
"If you'll help to take care of this house with me,
One indoors, one out, your places must be."
Said both together, "Indoors I'll stay!"
And they argued the matter for half-a-day.

"Come, let us sing for it!" purrs the Cat;
"No!" barks the Dog, "I won't do that."
"Come, let us fight for it!" growls Bow-wow;
"Nay!" says Pussy, "mee-ow, mee-ow!"
"Well, let us race for it!"—said and done.
The course is mark'd out, and away they run.

Puss bounded off; the Dog ran fast;
Quickly was Puss overtaken and pass'd;
But a Beggar who under the hedge did lie
Struck the poor Dog as he gallop'd by
A blow with his staff, and lessen'd his pace
To a limp: so Pussy won the race.

The Beggar went on his way to beg;
Dog was cured of his limping leg;
And Cat keeps the inside of the house,
Watching it well from rat and mouse,
Dog keeps the outside, ever since then,
And always barks at beggar-men.

WILLIAM ALLINGHAM

THE FAIRIES

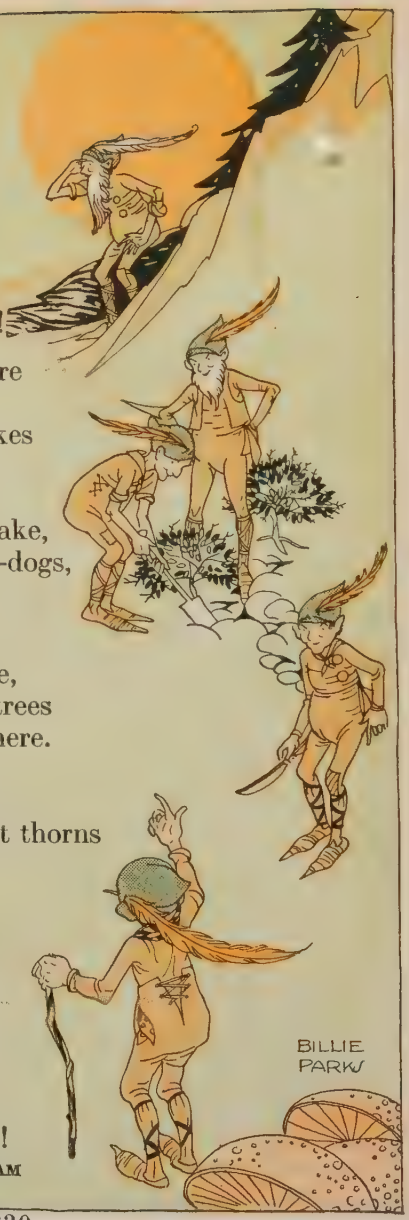
Up the airy mountain,
  Down the rushy glen,
We daren't go a-hunting
  For fear of little men;
Wee folk, good folk,
  Trooping all together;
Green jacket, red cap,
  And white owl's feather!

Down along the rocky shore
  Some make their home,
They live on crispy pancakes
  Of yellow tide-foam;
Some in the reeds
  Of the black mountain-lake,
With frogs for their watch-dogs,
  All night awake.

By the craggy hill-side,
  Through the mosses bare,
They have planted thorn-trees
  For pleasure here and there.
Is any man so daring
  As dig them up in spite,
He shall find their sharpest thorns
  In his bed at night.

Up the airy mountain,
  Down the rushy glen,
We daren't go a-hunting
  For fear of little men;
Wee folk, good folk,
  Trooping all together;
Green jacket, red cap,
  And white owl's feather!

WILLIAM ALLINGHAM



CLOUDS[1]

The sky is full of clouds today,
  And idly, to and fro,
Like sheep across the pasture, they
  Across the heavens go.
I hear the wind with merry noise
  Around the housetops sweep,
And dream it is the shepherd boys,—
  They're driving home their sheep.

The clouds move faster now; and see!
  The west is red and gold.
Each sheep seems hastening to be
  The first within the fold.
I watch them hurry on until
  The blue is clear and deep,
And dream that far beyond the hill
  The shepherds fold their sheep.

Then in the sky the trembling stars
  Like little flowers shine out,
While Night puts up the shadow bars,
  And darkness falls about.
I hear the shepherd wind's good-night—
  "Good-night, and happy sleep!"—
And dream that in the east, all white,
  Slumber the clouds, the sheep.

FRANK DEMPSTER SHERMAN

[1] From *Little-Folk Lyrics.* Used by arrangement with and by permission of Houghton Mifflin Co., Boston.

INDIAN CHILDREN[1]

Where we walk to school each day
Indian children used to play—
All about our native land,
Where the shops and houses stand.

And the trees were very tall,
And there were no streets at all,
Not a church and not a steeple—
Only woods and Indian people.

Only wigwams on the ground,
And at night bears prowling round—
What a different place today
Where we live and work and play!

ANNETTE WYNNE

HAREBELLS IN JUNE

Ring slender bells an elfin tune,
To summon all the elves of June;
It's time to make the plans for summertime,
Chime, little bells, along the river, chime;
And let me lie with ear close to the ground,
To hear the witching sound.

Ring slender bells this bonny weather,
Call all the elves of June together.

ANNETTE WYNNE

[1] This and the five following poems are reprinted by permission, from *For Days and Days:* A Year-round Treasury of Verse for Children, by Annette Wynne. Copyright 1919, by Frederick A. Stokes Co., New York City.

THE TREE STANDS VERY STRAIGHT AND STILL

The tree stands very straight and still
All night long far on the hill;
But if I go and listen near
A million little sounds I hear,
The leaves are little whispering elves
Talking, playing by themselves,
Playing softly altogether
In the warm or windy weather,
Talking softly to the sky
Or any bird that dartles by,
O little elves within the tree,
Is there no word to tell to me?

ANNETTE WYNNE

OUTSIDE THE DOOR

Outside the door the bare tree stands,
And catches snowflakes in its hands,
And holds them well and holds them high,
Until a puffing wind comes by.

ANNETTE WYNNE

THE SEA THAT COMES TO MEET MY HAND

The sea that comes to meet my hand
Is rolling on some foreign land;
And some small child in that far place
Is looking out to see my face.

And there he stands, and here stand I,
I cannot see him, though I try;
We look and look—it cannot be—
Because the world humps up, you see.

ANNETTE WYNNE

A LETTER IS A GYPSY ELF

A letter is a gypsy elf,
It goes where I would go myself;
East or West or North, it goes,
Or South past pretty bungalows,
Over mountain, over hill,
Any place it must and will,
It finds good friends that live so far
You cannot travel where they are.

ANNETTE WYNNE

WINDY NIGHTS[1]

Whenever the moon and stars are set,
  Whenever the wind is high,
All night long in the dark and wet,
  A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?

Whenever the trees are crying aloud,
  And ships are tossed at sea,
By, on the highway, low and loud,
  By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

ROBERT LOUIS STEVENSON

THE WIND

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
  O wind, a-blowing all day long,
  O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
  O wind, a-blowing all day long,
  O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
  O wind, a-blowing all day long,
  O wind, that sings so loud a song!

ROBERT LOUIS STEVENSON

[1] This and the following poem are from *A Child's Garden of Verses.*

FOREIGN CHILDREN[1]

Little Indian, Sioux or Crow,
Little frosty Eskimo,
Little Turk or Japanee,
Oh! don't you wish that you were me?

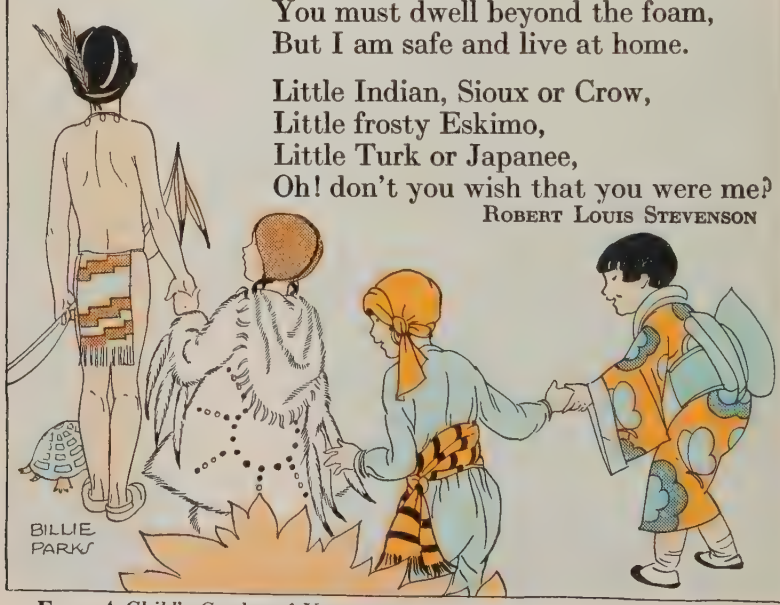
You have seen the scarlet trees
And the lions over seas;
You have eaten ostrich eggs,
And turned the turtles off their legs.

Such a life is very fine,
But it's not so nice as mine:
You must often, as you trod,
Have wearied *not* to be abroad.

You have curious things to eat,
I am fed on proper meat;
You must dwell beyond the foam,
But I am safe and live at home.

Little Indian, Sioux or Crow,
Little frosty Eskimo,
Little Turk or Japanee,
Oh! don't you wish that you were me?

ROBERT LOUIS STEVENSON



From *A Child's Garden of Verses.*

WHERE GO THE BOATS?[1]

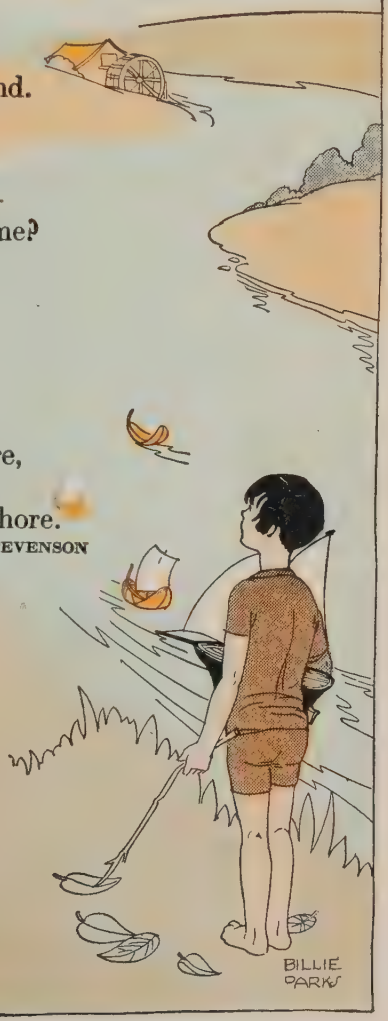
Dark brown is the river,
  Golden is the sand.
It flows along forever,
  With trees on either hand.

Green leaves a-floating,
  Castles of the foam,
Boats of mine a-boating—
  Where will all come home?

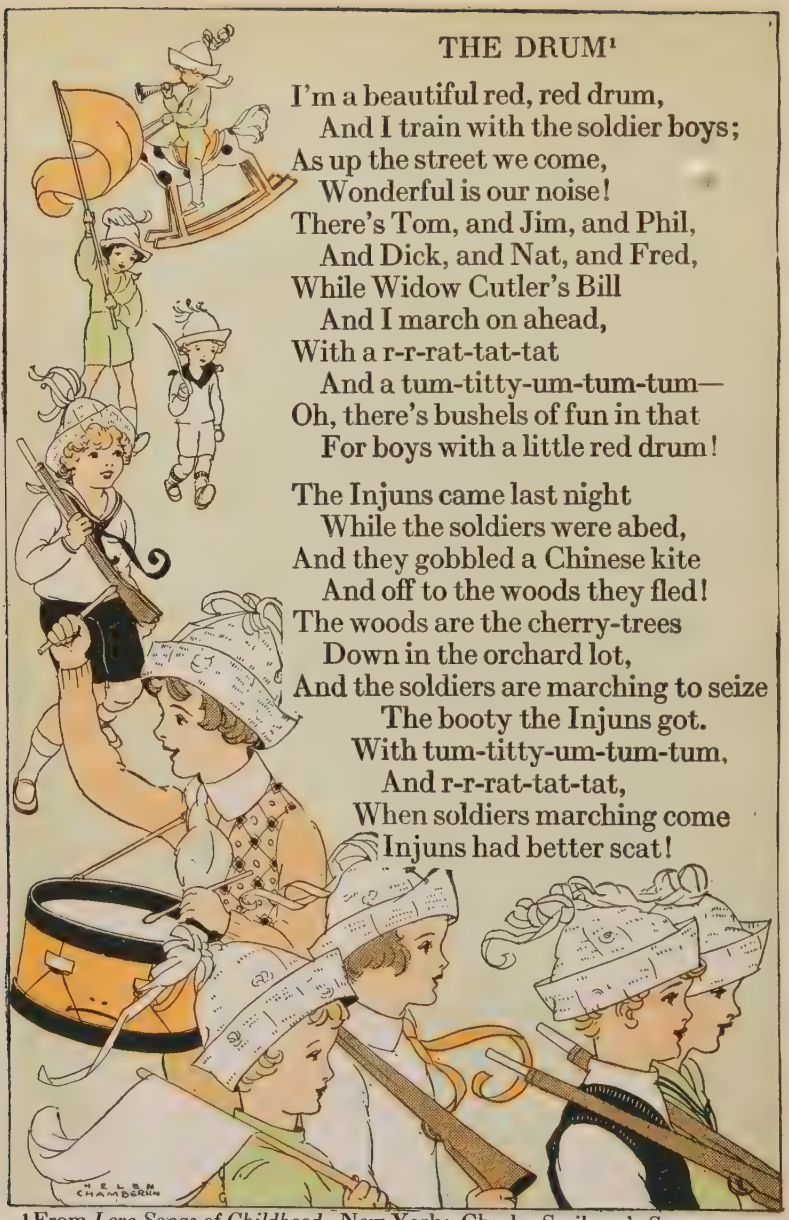
On goes the river
  And out past the mill,
Away down the valley,
  Away down the hill.

Away down the river,
  A hundred miles or more,
Other little children
  Shall bring my boats ashore.

ROBERT LOUIS STEVENSON



[1] From *A Child's Garden of Verses.*



THE DRUM[1]

I'm a beautiful red, red drum,
  And I train with the soldier boys;
As up the street we come,
  Wonderful is our noise!
There's Tom, and Jim, and Phil,
  And Dick, and Nat, and Fred,
While Widow Cutler's Bill
  And I march on ahead,
With a r-r-rat-tat-tat
  And a tum-titty-um-tum-tum—
Oh, there's bushels of fun in that
  For boys with a little red drum!

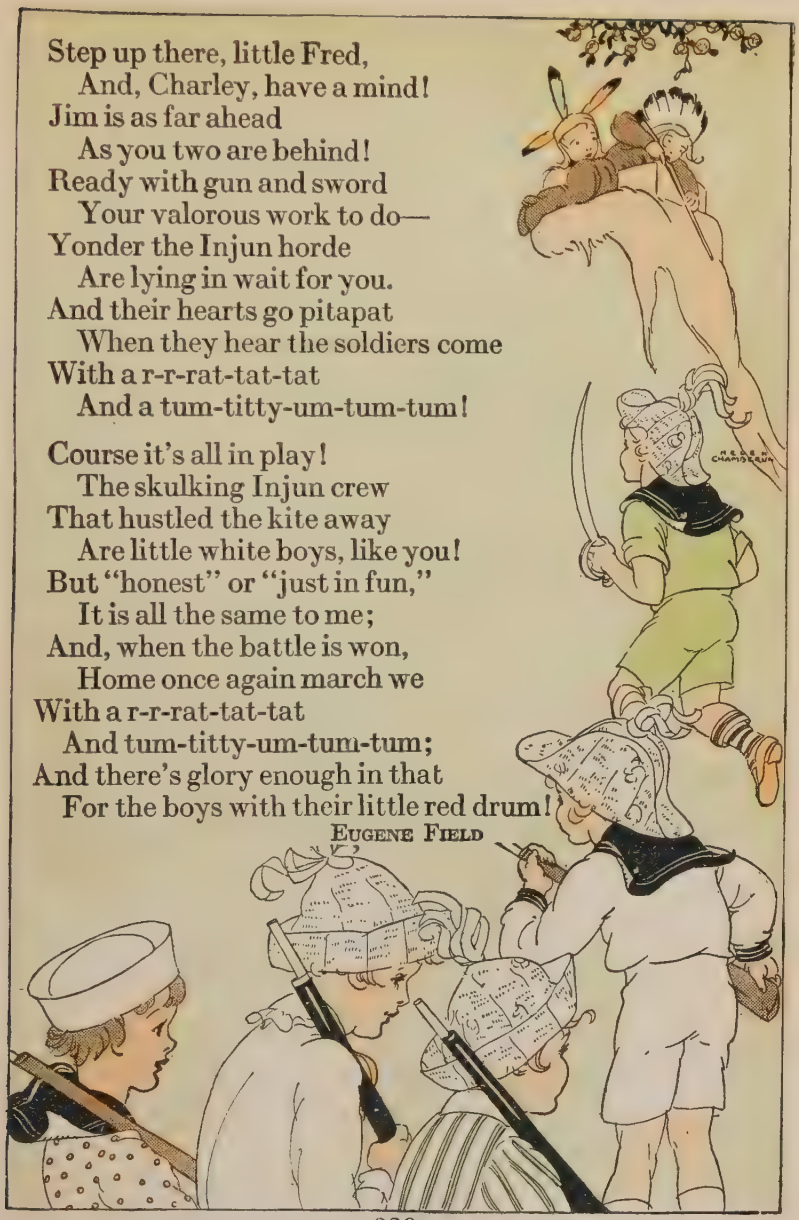
The Injuns came last night
  While the soldiers were abed,
And they gobbled a Chinese kite
  And off to the woods they fled!
The woods are the cherry-trees
  Down in the orchard lot,
And the soldiers are marching to seize
  The booty the Injuns got.
With tum-titty-um-tum-tum,
  And r-r-rat-tat-tat,
When soldiers marching come
  Injuns had better scat!

[1] From *Love Songs of Childhood.* New York: Charles Scribner's Sons.

Step up there, little Fred,
And, Charley, have a mind!
Jim is as far ahead
As you two are behind!
Ready with gun and sword
Your valorous work to do—
Yonder the Injun horde
Are lying in wait for you.
And their hearts go pitapat
When they hear the soldiers come
With a r-r-rat-tat-tat
And a tum-titty-um-tum-tum!

Course it's all in play!
The skulking Injun crew
That hustled the kite away
Are little white boys, like you!
But "honest" or "just in fun,"
It is all the same to me;
And, when the battle is won,
Home once again march we
With a r-r-rat-tat-tat
And tum-titty-um-tum-tum;
And there's glory enough in that
For the boys with their little red drum!

EUGENE FIELD



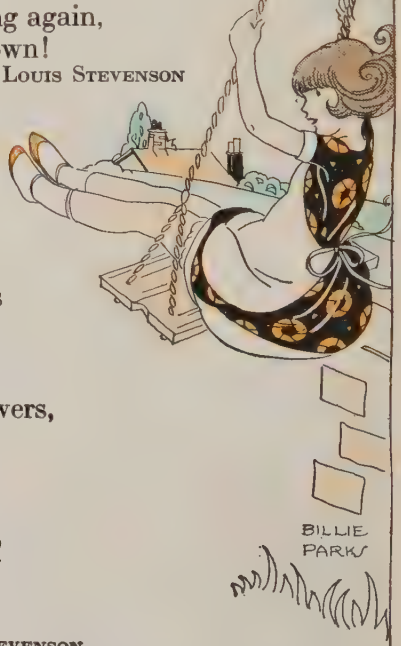
THE SWING[1]

How do you like to go up in a swing,
  Up in the air so blue?
Oh, I do think it the pleasantest thing
  Ever a child can do!

Up in the air and over the wall,
  Till I can see so wide,
Rivers and trees and cattle and all
  Over the countryside—

Till I look down on the garden green,
  Down on the roof so brown—
Up in the air I go flying again,
  Up in the air and down!

ROBERT LOUIS STEVENSON



AUTUMN FIRES

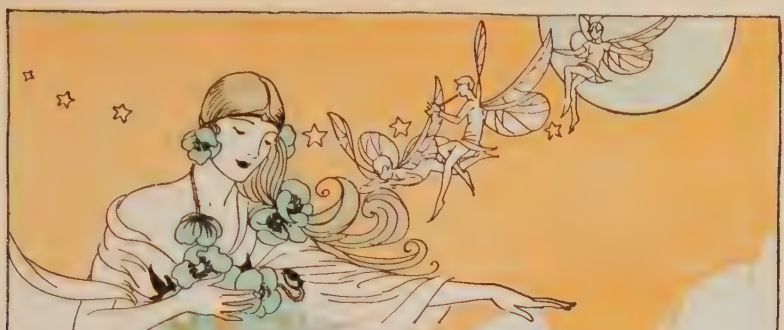
In the other gardens
  And all up the vale,
From the autumn bonfires
  See the smoke trail!

Pleasant summer over
  And all the summer flowers,
The red fire blazes,
  The grey smoke towers.

Sing a song of seasons!
  Something bright in all!
Flowers in the summer,
  Fires in the fall!

ROBERT LOUIS STEVENSON

[1]This and the following poem are from *A Child's Garden of Verses.*



THE ROCK-A-BY LADY[1]

The Rock-a-By Lady from Hushaby street
Comes stealing; comes creeping;
The poppies they hang from her head to her feet,
And each hath a dream that is tiny and fleet—
She bringeth her poppies to you, my sweet,
When she findeth you sleeping!

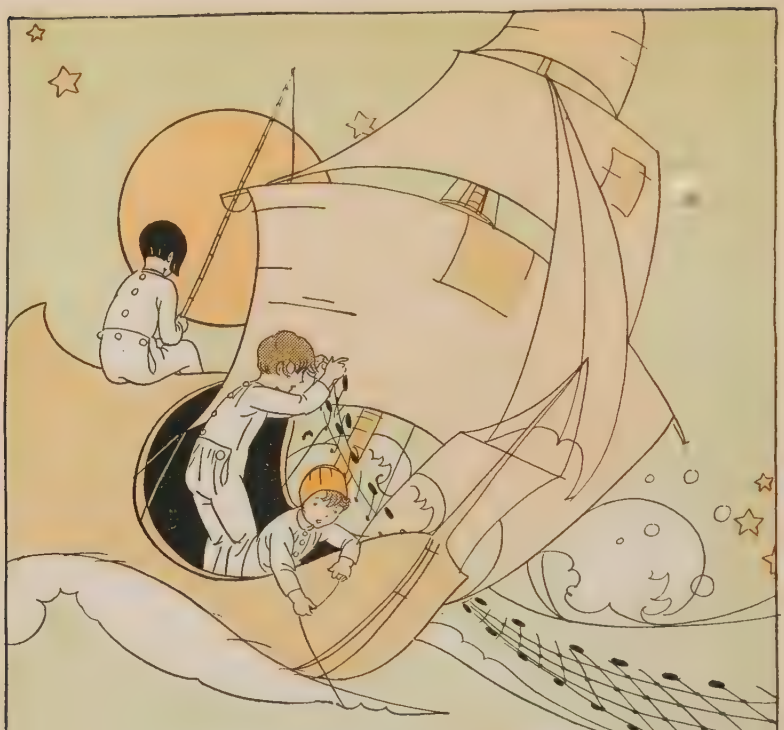
There is one little dream of a beautiful drum—
"Rub-a-dub!" it goeth;
There is one little dream of a big sugar-plum,
And lo! thick and fast the other dreams come
Of popguns that bang, and tin tops that hum,
And a trumpet that bloweth!

And dollies peep out of those wee little dreams
With laughter and singing;
And boats go a-floating on silvery streams,
And the stars peek-a-boo with their own misty gleams,
And up, up, and up, where the Mother Moon beams,
The fairies go winging!

Would you dream all these dreams that are tiny and fleet?
They'll come to you sleeping;
So shut the two eyes that are weary, my sweet,
For the Rock-a-By Lady from Hushaby street,
With poppies that hang from her head to her feet,
Comes stealing; comes creeping.

EUGENE FIELD

[1]From *Love Songs of Childhood.* New York: Charles Scribner's Sons.



WYNKEN, BLYNKEN, AND NOD[1]

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light,
Into a sea of dew.
"Where are you going, and what do you wish?"
The old moon asked the three.
"We have come to fish for the herring fish
That live in this beautiful sea;
Nets of silver and gold have we!"
Said Wynken,
Blynken,
And Nod.

[1] From *Lullaby Land*. New York: Charles Scribner's Sons.

The old moon laughed and sang a song,
As they rocked in the wooden shoe,
And the wind that sped them all night long
Ruffled the waves of dew.
The little stars were the herring fish
That lived in that beautiful sea—
"Now cast your nets wherever you wish—
Never afeard are we;"
So cried the stars to the fishermen three:
Wynken,
Blynken,
And Nod.

All night long their nets they threw
To the stars in the twinkling foam—
Then down from the skies came the wooden shoe,
Bringing the fishermen home;
'Twas all so pretty a sail it seemed
As if it could not be,
And some folks thought 'twas a dream they'd dreamed
Of sailing that beautiful sea—
But I shall name you the fishermen three:
Wynken,
Blynken,
And Nod.

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
Is a wee one's trundle-bed.
So shut your eyes while mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock in the misty sea,
Where the old shoe rocked the fishermen three:
Wynken,
Blynken,
And Nod.

EUGENE FIELD

THE DUEL[1]

The gingham dog and the calico cat
Side by side on the table sat;
'Twas half-past twelve, and (what do you think!)
Nor one nor t'other had slept a wink!
  The old Dutch clock and the Chinese plate
  Appeared to know as sure as fate
There was going to be a terrible spat.
  (*I wasn't there; I simply state*
  What was told me by the Chinese plate!)

The gingham dog went "bow-wow-wow!"
And the calico cat replied "mee-ow!"
The air was littered, an hour or so,
With bits of gingham and calico,
  While the old Dutch clock in the chimney place
  Up with its hands before its face,
For it always dreaded a family row!
  (*Now mind: I'm only telling you*
  What the old Dutch clock declares is true!)

The Chinese plate looked very blue,
And wailed, "Oh, dear! what shall we do?"
But the gingham dog and the calico cat
Wallowed this way and tumbled that,
  Employing every tooth and claw
  In the awfullest way you ever saw—
And, oh! how the gingham and calico flew!
  (*Don't fancy I exaggerate!*
  I got my news from the Chinese plate!)

Next morning, where the two had sat,
They found no trace of dog or cat;
And some folks think unto this day
That burglars stole that pair away!
  But the truth about the cat and pup
  Is this: they ate each other up!
Now what do you really think of that!
  (*The old Dutch clock it told me so,*
  And that is how I came to know.)

EUGENE FIELD

[1]From *Lullaby Land.* New York: Charles Scribner's Sons.

A SEA SONG FROM THE SHORE[1]

Hail! Ho!
Sail! Ho!
Ahoy! Ahoy! Ahoy!
Who calls to me,
So far at sea?
Only a little boy!

Sail! Ho!
Hail! Ho!
The sailor he sails the sea:
I wish he would capture
A little sea-horse
And send him home to me.

I wish, as he sails
Through the tropical gales,
He would catch me a sea-bird, too,
With its silver wings
And the song it sings,
And its breast of down and dew!

I wish he would catch me a
Little mermaid,
Some island where he lands,
With her dripping curls,
And her crown of pearls,
And the looking-glass in her hands!

Hail! Ho!
Sail! Ho!
Sail far o'er the fabulous main!
And if I were a sailor,
I'd sail with you,
Though I never sailed back again.

JAMES WHITCOMB RILEY

[1]From *Poems Here At Home.* Copyright 1893–1920. Used by special permission of the publishers, The Bobbs-Merrill Co., Indianapolis.

The following selections[1] are from *A Child's Day*, by Walter De La Mare. One of the opening stanzas gives the key to the whole poem.

But nevertheless, as sweet as I can,
I'll sing a song to Elizabeth Ann—
The same little Ann as there you see
Smiling as happy as happy can be.
And all that my song is meant to say
Is just what she did one long, long day,
With her own little self to play with only,
Yet never once felt the least bit lonely.

Then in delightful verse, with playful imagination and many a clever turn, the poet follows the little girl through the day, her awakening, her bath, her toilet, at the breakfast table, at play, looking at picture books, in a bit of mischief, and at last—to bed. We have included here the stanzas descriptive of Ann's awakening and the drowsy hour when the Dustman comes.

Softly, drowsily,
Out of sleep;
Into the world again
Ann's eyes peep;
Over the pictures
Across the walls
One little quivering
Sunbeam falls.
A thrush in the garden
Seems to say,
Wake, little Ann,
'Tis day, 'tis day!
Faint sweet breezes
The casement stir,
Breathing of pinks
And lavender.
At last from her pillow,
With cheeks bright red,
Up comes her round little
Tousled head;
And out she tumbles
From her warm bed.

. . .

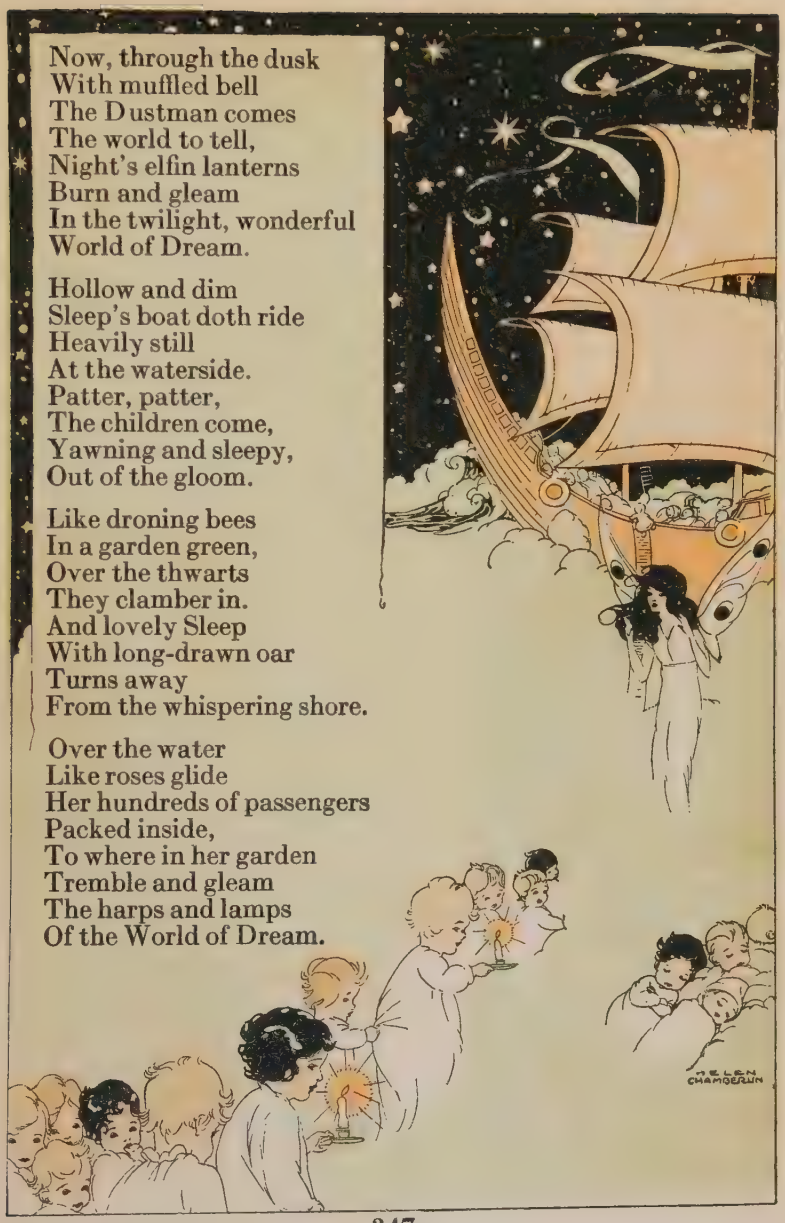
[1]From *A Child's Day*, published by Henry Holt and Co., New York City. By special arrangement with James B. Pinker & Son, Inc., New York and London.

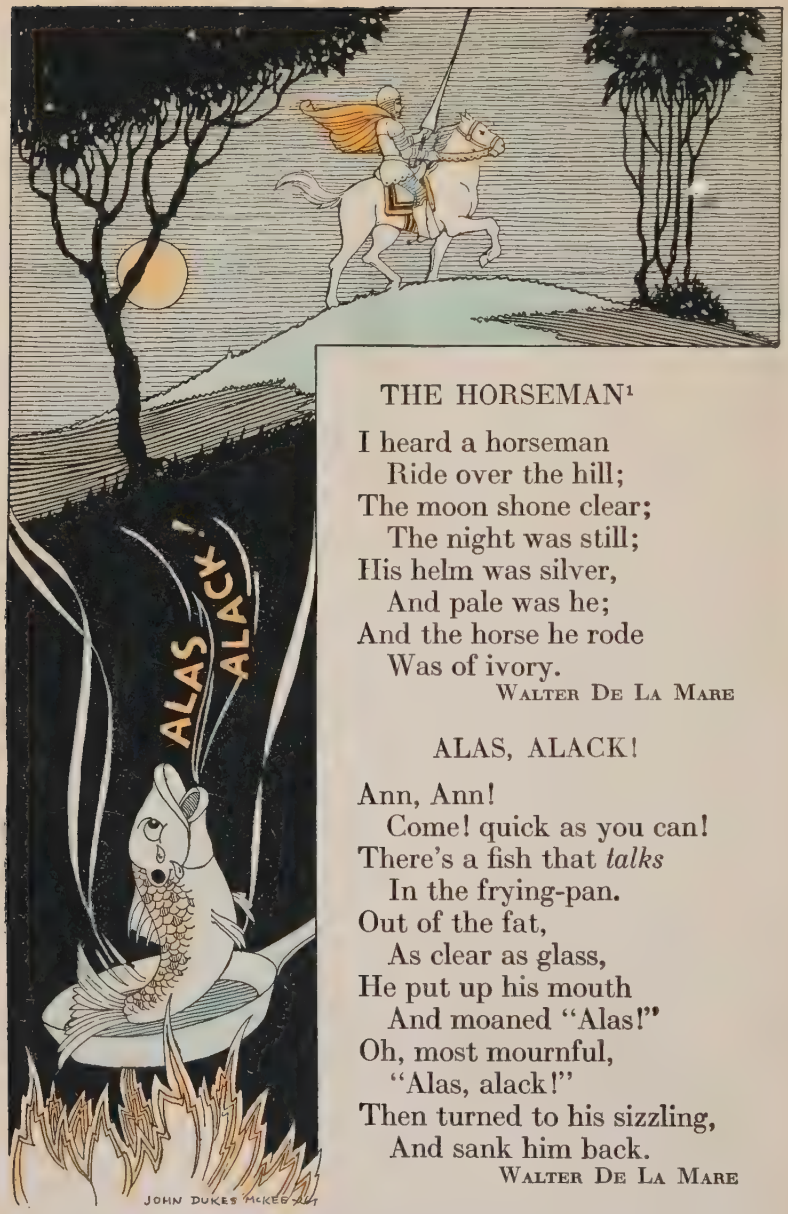
Now, through the dusk
With muffled bell
The Dustman comes
The world to tell,
Night's elfin lanterns
Burn and gleam
In the twilight, wonderful
World of Dream.

Hollow and dim
Sleep's boat doth ride
Heavily still
At the waterside.
Patter, patter,
The children come,
Yawning and sleepy,
Out of the gloom.

Like droning bees
In a garden green,
Over the thwarts
They clamber in.
And lovely Sleep
With long-drawn oar
Turns away
From the whispering shore.

Over the water
Like roses glide
Her hundreds of passengers
Packed inside,
To where in her garden
Tremble and gleam
The harps and lamps
Of the World of Dream.





THE HORSEMAN[1]

I heard a horseman
  Ride over the hill;
The moon shone clear;
  The night was still;
His helm was silver,
  And pale was he;
And the horse he rode
  Was of ivory.

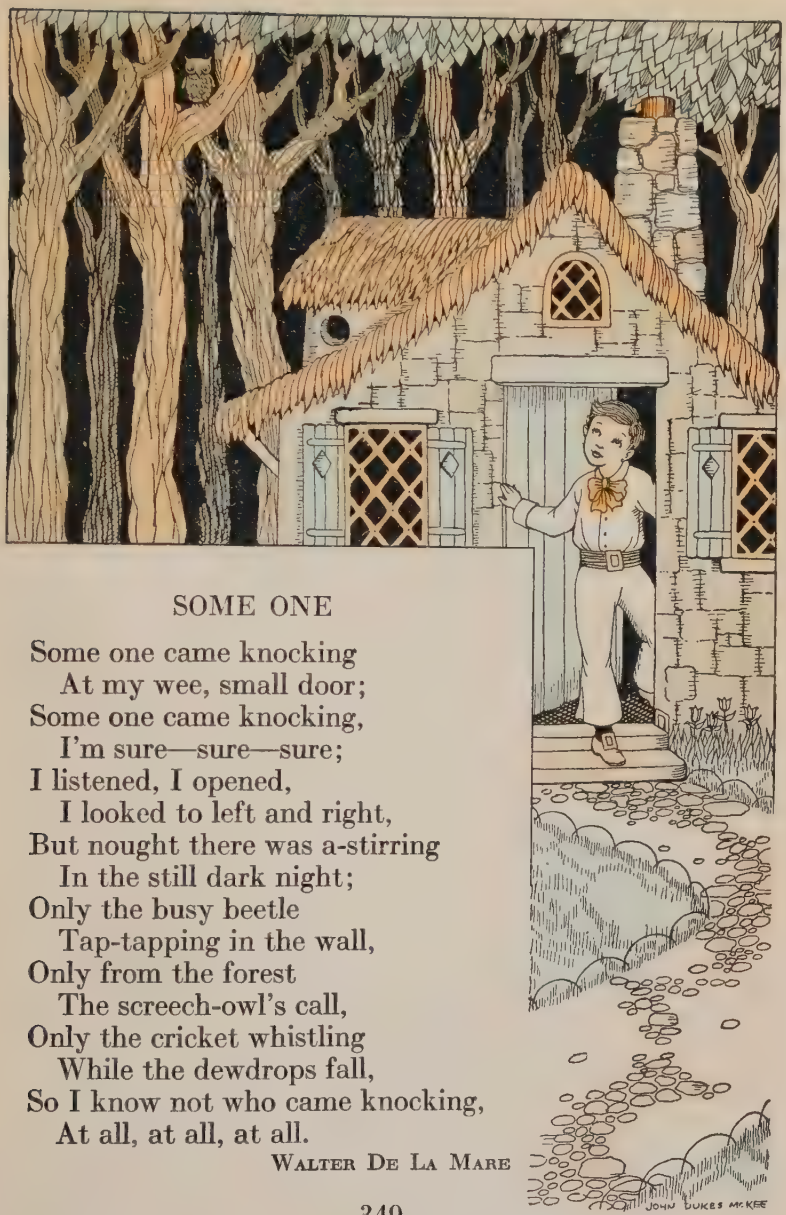
WALTER DE LA MARE

ALAS, ALACK!

Ann, Ann!
  Come! quick as you can!
There's a fish that *talks*
  In the frying-pan.
Out of the fat,
  As clear as glass,
He put up his mouth
  And moaned "Alas!"
Oh, most mournful,
  "Alas, alack!"
Then turned to his sizzling,
  And sank him back.

WALTER DE LA MARE

[1]This and the two following poems are from *Peacock Pie*, published by Henry Holt and Co., New York City. By special arrangement with James B. Pinker & Son, Inc., New York and London.



SOME ONE

Some one came knocking
  At my wee, small door;
Some one came knocking,
  I'm sure—sure—sure;
I listened, I opened,
  I looked to left and right,
But nought there was a-stirring
  In the still dark night;
Only the busy beetle
  Tap-tapping in the wall,
Only from the forest
  The screech-owl's call,
Only the cricket whistling
  While the dewdrops fall,
So I know not who came knocking,
  At all, at all, at all.

WALTER DE LA MARE

A FAIRY WENT A-MARKETING[1]

A fairy went a-marketing—
She bought a little fish;
She put it in a crystal bowl
Upon a golden dish.
An hour she sat in wonderment
And watched its silver gleam,
And then she gently took it up
And slipped it in a stream.

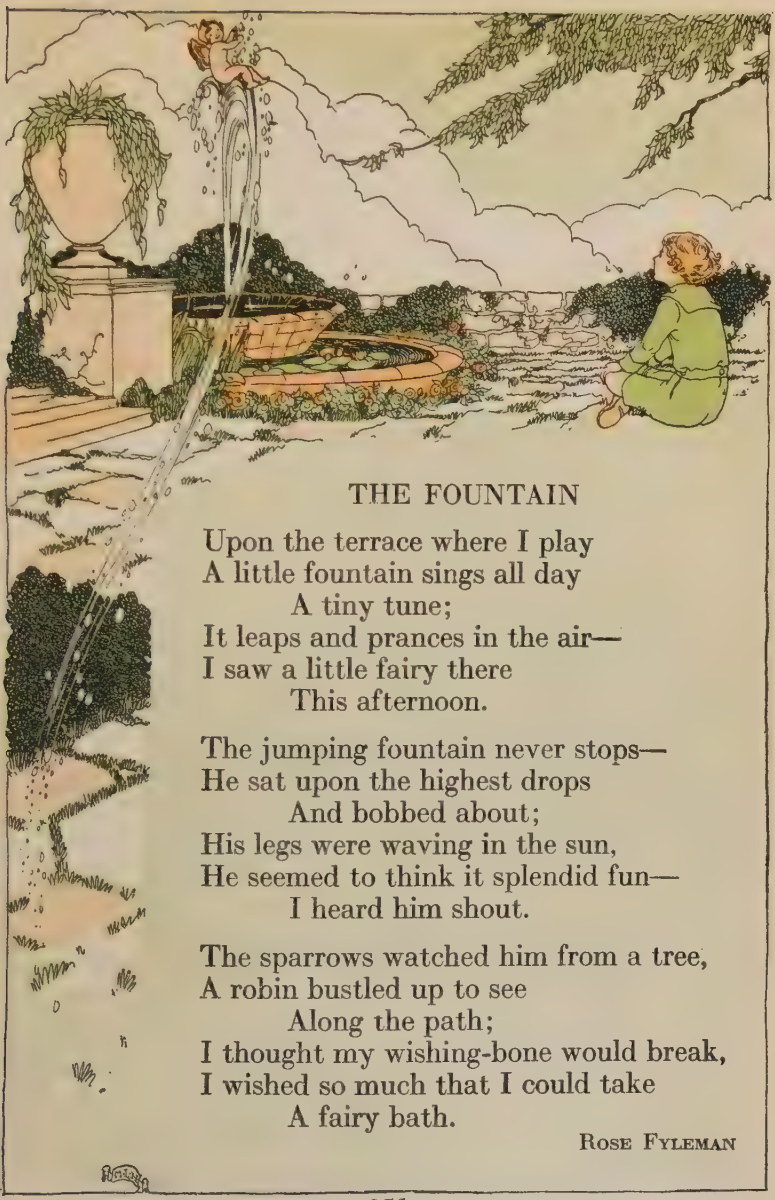
A fairy went a-marketing—
She bought a colored bird;
It sang the sweetest, shrillest song
That ever she had heard.
She sat beside its painted cage
And listened half the day,
And then she opened wide the door
And let it fly away.

A fairy went a-marketing—
She bought a winter gown
All stitched about with gossamer
And lined with thistledown.
She wore it all afternoon
With prancing and delight,
Then gave it to a little frog
To keep him warm at night.

A fairy went a-marketing—
She bought a gentle mouse
To take her tiny messages,
To keep her tiny house.
All day she kept its busy feet
Pit-patting to and fro,
And then she kissed its silken ears,
Thanked it, and let it go.

ROSE FYLEMAN

[1]This and the two following poems are from *Fairies and Chimneys*, by Rose Fyleman. Copyright 1920, George H. Doran Co., publishers, New York City.



THE FOUNTAIN

Upon the terrace where I play
A little fountain sings all day
A tiny tune;
It leaps and prances in the air—
I saw a little fairy there
This afternoon.

The jumping fountain never stops—
He sat upon the highest drops
And bobbed about;
His legs were waving in the sun,
He seemed to think it splendid fun—
I heard him shout.

The sparrows watched him from a tree,
A robin bustled up to see
Along the path;
I thought my wishing-bone would break,
I wished so much that I could take
A fairy bath.

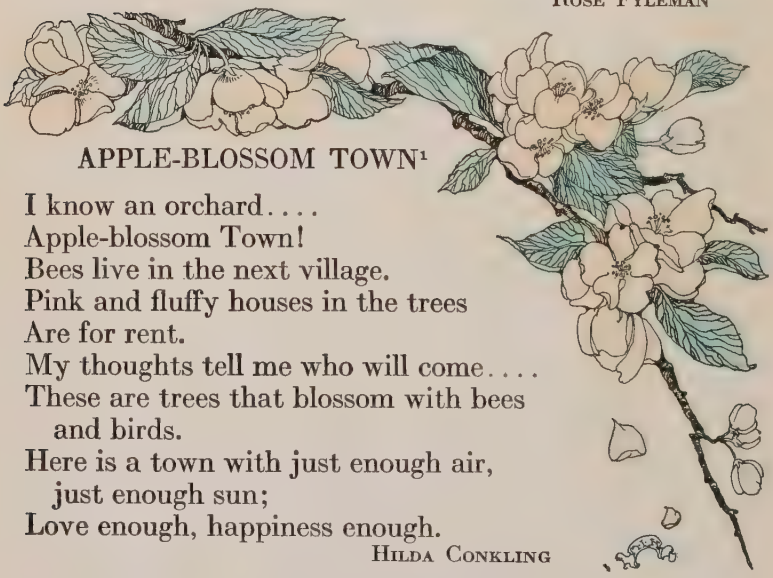
ROSE FYLEMAN

THE BEST GAME THE FAIRIES PLAY

The best game the fairies play,
  The best game of all,
Is sliding down steeples—
  (You know they're very tall).
You fly to the weathercock,
  And when you hear it crow
You fold your wings and clutch your things
  And then let go!

They have a million other games—
  Cloud-catching's one,
And mud-mixing after rain
  Is heaps and heaps of fun;
But when you go and stay with them,
  Never mind the rest,
Take my advice—they're very nice,
  But steeple-sliding's best!

ROSE FYLEMAN



APPLE-BLOSSOM TOWN[1]

I know an orchard....
Apple-blossom Town!
Bees live in the next village.
Pink and fluffy houses in the trees
Are for rent.
My thoughts tell me who will come....
These are trees that blossom with bees
  and birds.
Here is a town with just enough air,
  just enough sun;
Love enough, happiness enough.

HILDA CONKLING

[1]This poem and "May Basket" on the following page are reprinted by permission, from *Shoes of the Wind*, by Hilda Conkling. Copyright 1922, by Frederick A. Stokes Co., New York City.

BUTTERFLY[1]

Butterfly,
I like the way you wear your wings.
Show me their colors,
For the light is going.
Spread out their edges of gold,
Before the Sandman puts me to sleep
And evening murmurs by.

HILDA CONKLING

I AM

I am willowy boughs
For coolness;
I am gold-finch wings
For darkness;
I am a little grape
Thinking of September;
I am a very small violet
Thinking of May.

HILDA CONKLING

MAY BASKET

Not violets, not lilac,
But cowslips to remind you of the marshes,
To tell you how the redwing is back
On pale-feathered willows;
Cowslips wading in water.... I found them wading
Up to their little green knees.....

HILDA CONKLING

[1]This and the following poems are reprinted by permission, from *Poems by a Little Girl*, by Hilda Conkling. Copyright 1920, by Frederick A. Stokes Co., New York City.

DAISIES[1]

Snow-white shawls....
Golden faces....
Countryside, hillside, wayside
people....
Little market-women
Selling dew and yellow flour
To make bread
For some city of elves....

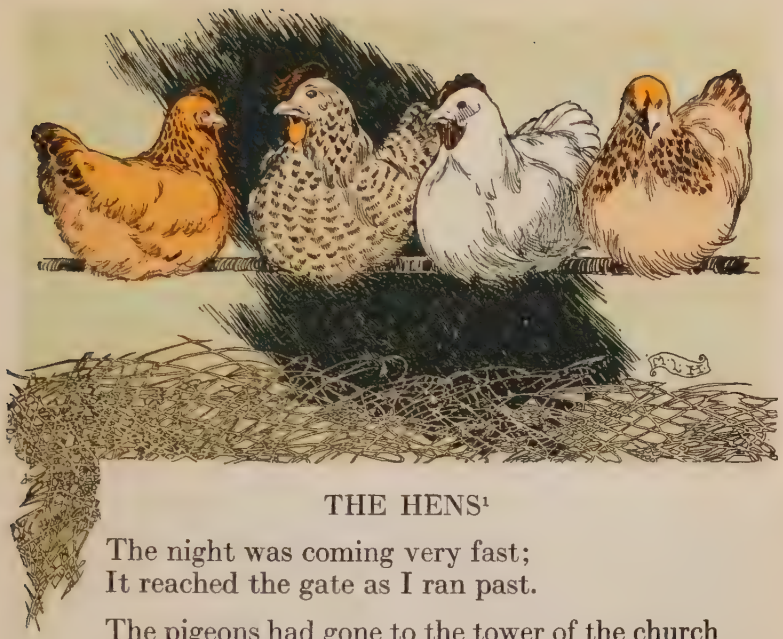
HILDA CONKLING

WOOD DOVE

When morn is breaking,
When the sun is rising over
dark blue hills,
When mists go by
I hear a voice say
Coo....coo....
It is Mistress Wood Dove
Hidden and alone,
Glad of morning.
I call,
She answers.
Morning is sweeter
For her voice.

HILDA CONKLING

[1]This and the following poem are reprinted by permission, from *Shoes of the Wind*, by Hilda Conkling. Copyright 1922, by Frederick A. Stokes Co., New York City.



THE HENS[1]

The night was coming very fast;
It reached the gate as I ran past.

The pigeons had gone to the tower of the church
And all the hens were on their perch,

Up in the barn, and I thought I heard
A piece of a little purring word.

I stopped inside, waiting and staying,
To try to hear what the hens were saying.

They were asking something, that was plain,
Asking it over and over again.

One of them moved and turned around,
Her feathers made a ruffled sound,

A ruffled sound, like a bushful of birds,
And she said her little asking words.

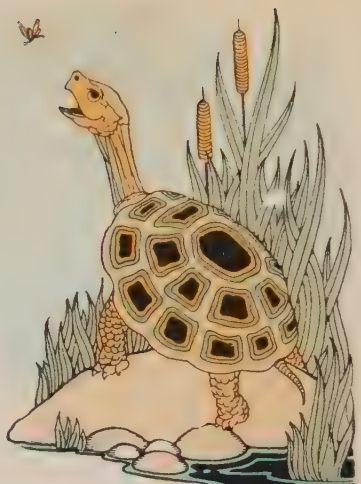
She pushed her head close into her wing,
But nothing answered anything.

ELIZABETH MADOX ROBERTS

[1]From *Under the Tree*, by Elizabeth Madox Roberts. Copyright 1922, by B. W. Huebsch, Inc., New York City.

THE LITTLE TURTLE[1]

(A Recitation for Martha Wakefield, Three Years Old)

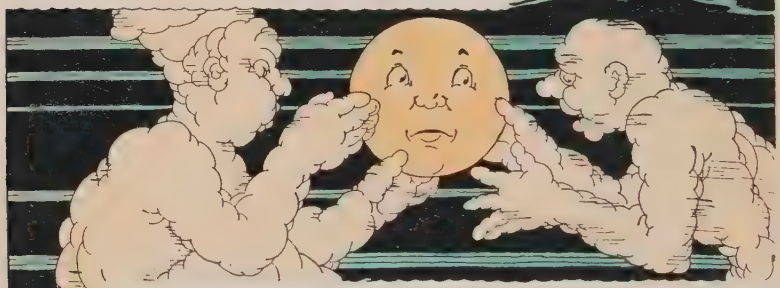


There was a little turtle.
He lived in a box.
He swam in a puddle.
He climbed on the rocks.

He snapped at a mosquito.
He snapped at a flea.
He snapped at a minnow.
And he snapped at me.

He caught the mosquito.
He caught the flea.
He caught the minnow.
But he didn't catch me.

VACHEL LINDSAY



THE MOON'S THE NORTH WIND'S COOKY

(What the Little Girl Said)

The Moon's the North Wind's cooky.
He bites it, day by day,
Until there's but a rim of scraps
That crumble all away.

The South Wind is a baker.
He kneads clouds in his den,
And bakes a crisp new moon *that. . . . greedy*
North. . . . Wind. . . . eats. . . . again!

VACHEL LINDSAY

[1]This and the following poem is from *Collected Poems*, by Vachel Lindsay. Reprinted by special arrangement with The Macmillan Co., publishers, New York City.

I'D LOVE TO BE A FAIRY'S CHILD[1]

Children born of fairy stock
Never need for shirt or frock,
Never want for food or fire,
Always get their heart's desire:
Jingle pockets full of gold,
Marry when they're seven years old.
Every fairy child may keep
Two strong ponies and ten sheep;
All have houses, each his own,
Built of brick or granite stone;
They live on cherries, they run wild—
I'd love to be a Fairy's child.

ROBERT GRAVES

SEA SHELL[2]

Sea Shell, Sea Shell,
  Sing me a song, O Please!
A song of ships, and sailor men,
  And parrots, and tropical trees,

Of islands lost in the Spanish Main
Which no man ever may find again,
Of fishes and corals under the waves,
And seahorses stabled in great green caves.

Sea Shell, Sea Shell,
Sing of the things you know so well.

AMY LOWELL

[1]From *Fairies and Fusiliers*, published by Alfred A. Knopf, New York City. By special arrangement with James B. Pinker & Son, Inc., New York and London.

[2]From *A Dome of Many-Colored Glass*. Used by arrangement with and by permission of Houghton Mifflin Co., Boston.

EVENING SONG[1]

Little Child, Good Child, go to sleep.
The tree-toads purr and the peepers peep;
Under the apple-tree grass grows deep;
  Little Child, Good Child, go to sleep!

Big star out in the orange west;
Orioles swung in their gypsy nest;
Soft wind singing what you love best;
  Rest till the sun-rise; rest, Child, rest!

Swift dreams swarm in a silver flight.—
Hand in hand with the sleepy Night
Lie down soft with your eyelids tight.—
  Hush, Child, Little Child! Hush.—Good-night.

FANNIE STEARNS DAVIS

A CHRISTMAS FOLK SONG[2]

The little Jesus came to town;
The wind blew up, the wind blew down;
Out in the street the wind was bold;
Now who would house Him from the cold?

Then opened wide the stable door,
Fair were the rushes on the floor;
The Ox put forth a hornéd head:
"Come, little Lord, here make Thy bed."

Up rose the Sheep were folded near:
"Thou Lamb of God, come, enter here."
He entered there to rush and reed,
Who was the Lamb of God indeed.

The little Jesus came to town;
With ox and sheep He laid Him down;
Peace to the byre, peace to the fold,
For that they housed Him from the cold!

LIZETTE WOODWORTH REESE

[1]From *Crack O'Dawn*, by Fannie Stearns Davis. Reprinted by special arrangement with The Macmillan Co., publishers, New York City.

[2]From *A Wayside Lute*, published by Thomas Bird Mosher, Portland, Me. Used by permission of the publisher and Miss Reese.

DRAKESTAIL

A FRENCH FOLK TALE

DRAKESTAIL was only a young duck but he was a great worker and when he was still a little fellow he had saved a hundred dollars. The king of the country spent everything he could get his hands on and then began to borrow from his friends. He heard that Drakestail had saved some money and he asked the little duck to lend him all of his one hundred dollars for a year. Drakestail was very proud to lend money to the king so he emptied his money-box for him.

A year went by but the king did not pay Drakestail. Another year, and another passed, and still the king did not pay his debt. At last Drakestail made up his mind that he would go to the king's palace and demand the money. So off he started as gay as you please and singing as he went,

"Quack, quack, quack,
When shall I get my money back?"

He had not gone far when he met friend Fox. "Good morning, Drakestail," said the fox. "Where are you going so early in the day?"

"I'm going to the king to get my money back," said Drakestail.

"Oh, take me with you!" said the fox.

"One cannot have too many friends," thought Drakestail, so he said, "All right, make yourself very small and get into my pocket."

Friend Fox did as he was told and Drakestail went on his way singing,

"Quack, quack, quack,
When shall I get my money back?"

He had not gone far when he met friend Ladder.

"Good morning, Drakestail," said the ladder. "Where are you going so early in the day?"

"I'm going to the king to get my money back," said Drakestail.

"Oh, take me with you!" said the ladder.

"One cannot have too many friends," thought Drakestail, so he said, "You may come along, but your wooden legs will get very tired, so fold yourself up and slip into my pocket."

Friend Ladder did as she was told and Drakestail went on his way singing,

"Quack, quack, quack,
When shall I get my money back?"

He had not gone far when he met friend River.

"Good morning, Drakestail," said the river. "Where are you going so early in the day?"

"I'm going to the king to get my money back," said Drakestail.

"Oh, take me with you!" said the river.

"One cannot have too many friends," thought Drakestail, so he said, "All right, my friend, make yourself very small and get into my pocket."

So in went the river with a splash and Drakestail went on his way singing,

"Quack, quack, quack,
When shall I get my money back?"

A little farther on he met friend Waspnest.

"Good morning, Drakestail," said the waspnest. "Where are you going so early in the day?"

"I'm going to the king to get my money back," said Drakestail.

"Oh, take me with you!" said the waspnest.

"One cannot have too many friends," thought Drakestail, so he said, "All right, my friend, make yourself very small and get into my pocket."

Friend Waspnest slipped in with the others and Drakestail went on his way.

By and by he came to the king's palace. He marched right through the gate and knocked on the door, toc! toc! toc!

"Who's there?" said the porter.

"It's I, Drakestail, and I want to speak to the king."

"Speak to the king! What an idea! The king can't be bothered with you."

"But the king owes me money. Just tell him Drakestail is here and he will know my business."

When the king heard that Drakestail was there he said, "Put the impudent fellow in with the turkeys and chickens. That's where he belongs." So into the chicken yard Drakestail was led, crying,

"Quack, quack, quack,
When shall I get my money back?"

At that, all the chickens and turkeys began to peck and abuse him and suddenly Drakestail remembered friend Fox in his pocket.

"Friend Fox!" he called, "Come help me, or I shall be killed!"

Out sprang the fox and snip! snap! in a twinkling, off came the heads of turkeys and chickens.

As gay as ever, Drakestail took up his song. But the king was very angry when he heard what had happened and ordered his men to throw Drakestail into the well. So there he floundered, crying "I am lost! I am lost!" In his distress he remembered friend Ladder, folded up in his pocket.

"Oh, friend Ladder!" he cried, "Come and help me or I am ruined!"

Out popped the ladder and planted herself along the side

of the well, and with a hop, hop, hop, Drakestail was soon safely at the top. At once he began to sing,

"Quack, quack, quack,
When shall I get my money back?"

When the king saw the little fellow strutting around and unharmed, he ordered his men to build a big fire and throw him into it.

Just as they were about to toss him into the fire, he remembered friend River and called, "Come and help me, friend River, or I shall be burned to a crisp!"

Out poured the river and soon not a spark of fire was left. Out it poured until the yard was a lake and Drakestail swam around singing,

"Quack, quack, quack,
When shall I get my money back?"

The river kept on flowing until the water stood four feet deep in the king's palace.

Now the king was in a rage and he seized his sword to cut off Drakestail's head. But Drakestail had one other good friend in his pocket. "Help, help, friend Waspnest!" he cried, "or my head will be off!"

Out rolled the waspnest, and a swarm of wasps filled the air. They stung the king and his men so badly that they were glad to escape from the palace. They ran pell-mell down the road and were never seen again.

Drakestail began to look about for his money but he could not find it. The king had spent every cent. At last he felt

very tired and he flew up on the king's empty throne to rest a bit. When the people from the streets poured in to see what all the fuss was about, they saw Drakestail sitting like a king on the throne. So the people said, "He is a good worker and an honest, cheerful fellow. At least he will not spend all our money for himself. We will have him for our king." So they put a crown on his head and a chain around his neck and Drakestail became king. Then they called on him for a speech and Drakestail started to sing,

"Quack, quack, ———"

But he quickly changed it to, "Ladies and gentlemen, let's go to supper. I'm very hungry."

THE TURNIP[1]

A RUSSIAN FOLK TALE

ONCE upon a time there lived
an old man and
an old woman.
They had a nice garden.
The old man planted a turnip.
It grew and grew until it was time
to pull the turnip out.

The old man went into the garden,
and gave the turnip a pull.
But it would not come.
He gave it another pull,
a great big pull.
But the turnip would not come
out of the ground.

Then the old man called the old
woman, and said,
"Come and hold on to me,
and help me to pull out
the turnip."
The old woman came.
The old man tugged at the turnip.
The old woman tugged at the old man.
And they pulled and they tugged.
And they tugged and they pulled.
But the turnip would not come
out of the ground.

Then the old woman called a little girl.
And the old man tugged at the turnip.
The old woman tugged at the old man.

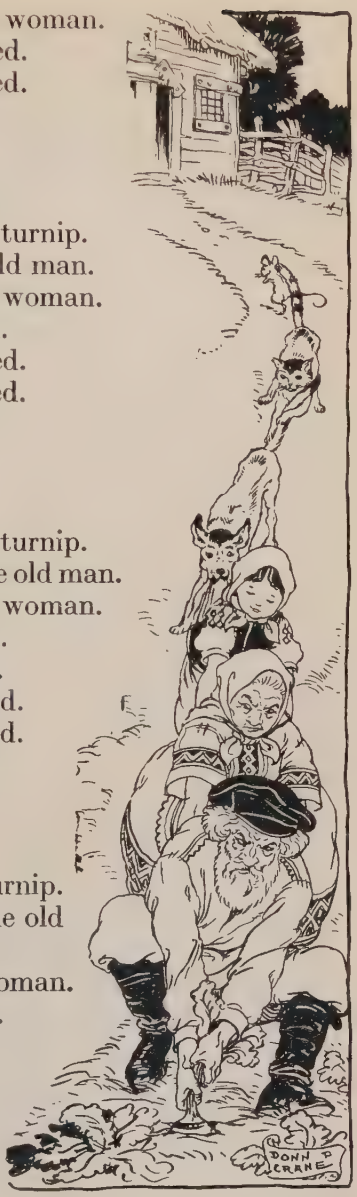
[1]From *Everyday Classics, First Reader*, by Baker and Thorndike. Reprinted by special arrangement with The Macmillan Co., publishers, New York City.

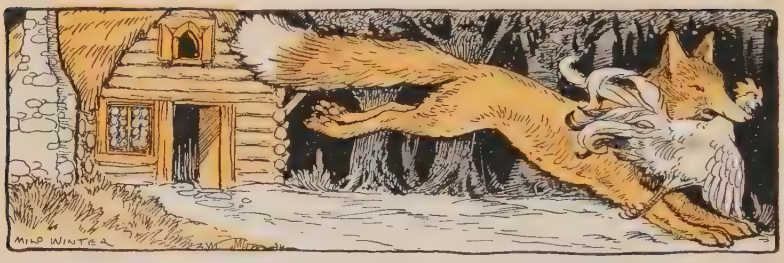
The little girl tugged at the old woman.
And they pulled and they tugged.
And they tugged and they pulled.
But the turnip would not come
out of the ground.

Then the little girl called a dog.
And the old man tugged at the turnip.
The old woman tugged at the old man.
The little girl tugged at the old woman.
The dog tugged at the little girl.
And they pulled and they tugged.
And they tugged and they pulled.
But the turnip would not come
out of the ground.

Then the dog called a cat.
And the old man tugged at the turnip.
And the old woman tugged at the old man.
The little girl tugged at the old woman.
The dog tugged at the little girl.
The cat tugged at the little dog.
And they pulled and they tugged.
And they tugged and they pulled.
But the turnip would not come
out of the ground.

Then the cat called a mouse.
And the old man tugged at the turnip.
And the old woman tugged at the old
man.
The little girl tugged at the old woman.
The dog tugged at the little girl.
The cat tugged at the dog.
And the mouse tugged at the cat.
And they all stood in line,
and gave one great big pull,
and out came the turnip.





THE CAT, THE COCK, AND THE FOX

ADAPTED FROM A RUSSIAN FOLK TALE

ONCE upon a time an old man had a cock and a cat, and the three had a nice home in the village. But the cock got tired of living in town and he said to the cat, "Let's go out into the woods and find a new home." Pussy liked the idea so off they started together.

They found a little empty cottage in the woods and there they set up housekeeping. Every day Pussy went into the woods to get food for the two of them and the cock kept the house tidy.

One day when Pussy was away a sly fox came to the cottage and began to call out, "Open the door, little cock! Open the door, good, pretty, little cock!" The cock ran to the door to see who was calling and the fox grabbed him and made off down the road.

Then how the little cock screamed! He called with all his might for his friend Pussy.

Help! Help! Pussy, dear!
Hasten to your chanticleer,
Or my end is very near!
Help! Pussy! Help!

The cat heard him and came running and sly fox was afraid and dropped the little cock. So the two friends went home together and the cat said, "Now, little cock, you must never, never open the door again when sly old fox calls."

The next day as soon as Pussy had gone into the woods to look for food the fox came to the little cottage door and

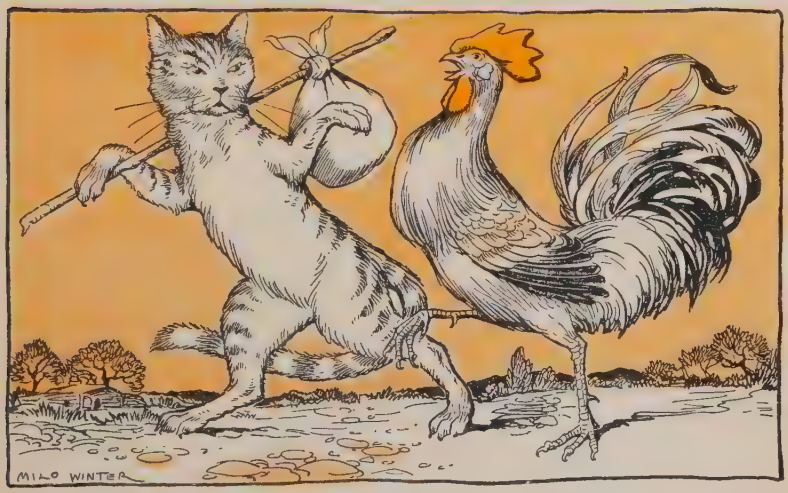
began to call out, "Open the door, little cock! Open the door, good, pretty, little cock, and I will give you some corn."

Now the little cock wanted the corn, but he tried not to listen to the fox. He kept saying, "Pussy said I must not! Pussy said I must not!" But the fox kept begging and at last the little cock opened the door just a crack. With a leap the fox had him by the neck and off he ran to the deep woods. The cock screamed at the top of his voice,

Help! Help! Pussy, dear!
Hasten to your chanticleer,
Or my end is very near!
Help! Pussy! Help!

Again Pussy came running and rescued the little cock. This time he scolded him well. "You are such a silly little cock I can't depend on you. So we will have to give up our home in the woods."

The next day the two friends marched down the road to the village. The cat was not very gay, but the cock strutted along as if he had reason to be proud of himself. They went back to the old man's house and he was very glad to see them for he had been lonely. He asked no questions but he noticed that there were very few feathers on the little cock's neck.



THE TIMID LITTLE RABBIT[1]

MARIE L. SHEDLOCK

THERE was once a little nervous Hare who was always afraid that something dreadful was going to happen to her. She was always saying, "Suppose the Earth were to fall in, what would happen to me?" And she said this so often that at last she thought it really was about to happen. One day, when she had been saying over and over again, "Suppose the Earth were to fall in, what would happen to me?" she heard a slight noise; it really was only a heavy fruit which had fallen upon a rustling leaf, but the little Hare was so nervous she was ready to believe anything, and she said in a frightened tone, "The Earth *is* falling in." She ran away as fast as she could go, and presently she met an old brother Hare, who said, "Where are you running to, Mistress Hare?"

And the little Hare said, "I have no time to stop and tell you anything. The Earth is falling in, and I am running away."

"The Earth is falling in, is it?" said the old brother Hare, in a tone of much astonishment; and he repeated this to *his* brother hare, and *he* to *his* brother hare, and *he* to *his* brother hare, until at last there were a hundred thousand brother hares, all shouting, "The Earth is falling in!" Now presently the bigger animals began to take the cry up. First the deer, and then the sheep, and then the wild boar, and then the

[1]By permission, from *Eastern Stories and Legends*. Copyright by E. P. Dutton & Co., New York City.

buffalo, and then the camel, and then the tiger, and then the elephant.

Now the wise Lion heard all this noise and wondered at it. "There are no signs," he said, "of the Earth falling in. They must have heard something." And then he stopped them all short and said, "What is this you are saying?"

And the Elephant said, "I remarked that the Earth was falling in."

"How do you know this?" asked the Lion.

"Why, now I come to think of it, it was the Tiger that remarked it to me."

And the Tiger said, "*I* had it from the Camel," and the Camel said, "*I* had it from the Buffalo." And the buffalo from the wild boar, and the wild boar from the sheep, and the sheep from the deer, and the deer from the hares, and the Hares said, "Oh! *we* heard it from *that* little Hare."

And the Lion said, "Little Hare, *what* made you say that the Earth was falling in?"

And the little Hare said, "I *saw* it."

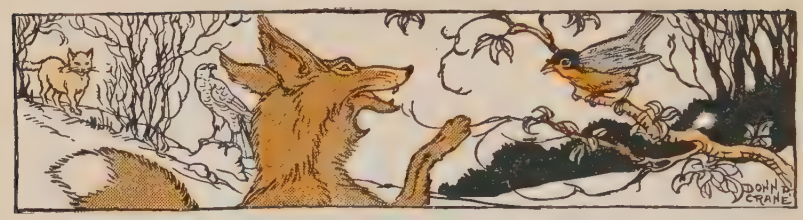
"You saw it?" said the Lion. "Where?"

"Yonder, by the tree."

"Well," said the Lion, "come with me and I will show you how——"

"No, no," said the Hare, "I would not go near that tree for anything, I'm *so* nervous."

"But," said the Lion, "I am going to take you on my back." And he took her on his back, and begged the animals to stay where they were until they returned. Then he showed the little Hare how the fruit had fallen upon the leaf, making the noise that had frightened her, and she said, "Yes, I see—the Earth is *not* falling in." And the Lion said, "Shall we go back and tell the other animals?" And they went back. The little Hare stood before the animals and said, "The Earth is *not* falling in." And all the animals began to repeat this to one another, and they dispersed gradually, and you heard the words more and more softly: "The Earth is *not* falling in," etc., etc., etc., until the sound died away altogether.



WEE ROBIN'S CHRISTMAS SONG

A SCOTCH FOLK TALE

ONCE upon a time an old gray Pussy was walking by the riverside. As she went along she saw little Robin Redbreast sitting on a bush. And Pussy said, "Where are you going, Wee Robin?" And Wee Robin said, "I'm going to the king to sing him a song this fine Christmas morning." And gray Pussy said, "Come here, Wee Robin, and I'll let you see a pretty white ring around my neck." "No, no! gray Pussy, no, no!" said Wee Robin. "You worried the little Mouse but you shall not worry me."

So Wee Robin flew away till he came to a hedge and there he saw a gray, greedy Hawk sitting. And the gray, greedy Hawk said, "Where are you going, Wee Robin?" And Wee Robin said, "I'm going to the king to sing him a song this fine Christmas morning." And the gray, greedy Hawk said, "Come here, Wee Robin, and I'll let you see a pretty feather in my wing." "No, no! gray, greedy Hawk, no, no!" said Wee Robin. "You pecked at the little Linnet but you shall not peck at me."

So Wee Robin flew away till he came to a hollow and there he saw sly Fox sitting. And sly Fox said, "Where are you going, Wee Robin?" And Wee Robin said, "I'm going to the king to sing him a song this fine Christmas morning." And sly Fox said, "Come here, Wee Robin, and I'll let you see a pretty spot on the tip of my tail." "No, no! sly Fox, no, no!" said Wee Robin. "You worried the little Lamb, but you shall not worry me."

So Wee Robin flew away till he came to a brook and there he saw a little Boy sitting. And the Boy said, "Where are

you going, Wee Robin?" And Wee Robin said, "I'm going to the king to sing him a song this fine Christmas morning." And the Boy said, "Come here, Wee Robin, and I'll give you some crumbs from my pockets." "No, no! little Boy, no, no!" said Wee Robin. "You stoned the Goldfinch but you shall not stone me."

So Wee Robin flew away till he came to the king; and there he sat on a bush and sang the king a sweet song. And the king said to the queen, "What shall we give Wee Robin for singing us this sweet song?" And the queen said to the king, "I think we'll give him the little Wren for a wife."

So Wee Robin and the little Wren were married and the king and the queen and all the court danced at the wedding.

WHY THE BEAR SLEEPS ALL WINTER[1]

CAROLYN SHERWIN BAILEY

ONCE upon a time, little Brother Rabbit lived, quite sober and industrious, in the woods, and just close by lived a big, brown Bear.

Now little Brother Rabbit never troubled his neighbors in those days, nor meddled with their housekeeping, nor played any tricks the way he does now. In the fall, he gathered his acorns, and his pig nuts, and his rabbit tobacco. On a frosty morning, he would set out with Brother Fox for the farmer's; and while Brother Fox looked after the chicken yards, little Brother Rabbit picked cabbage, and pulled turnips, and gathered carrots and parsnips for his cellar. When the winter came, he never failed to share his store with a wandering field mouse, or a traveling chipmunk.

Now, in those days, old Bear was not content to do his own housekeeping, and doze in the sun, and gather wild honey in the summer, and fish through the ice in the winter. He was full of mischief, and was always playing tricks. Of all the beasts of the wood, the one he loved best to trouble was sober little Brother Rabbit.

Just as soon as Brother Rabbit moved to a new tree stump, and filled his bins with vegetables, and his pantry with salad, along came old Bear and carried off all his stores.

Just as soon as Brother Rabbit filled his house with dry, warm leaves for a bed, creepy, creepy, crawly, along came old Bear, and tried to squeeze himself into the bed, too, and of course he was too big.

At last, Brother Rabbit could stand it no longer, and he went to all the beasts in the wood to ask their advice.

The first one he met was Brother Frog, sitting on the edge of the pond, and sticking his feet in the nice, cool mud.

"What shall I do, Brother Frog?" asked Brother Rabbit; "Brother Bear will not leave me alone."

"Let us ask Brother Squirrel," said Brother Frog.

[1]From *Firelight Stories*. Springfield, Mass.: Milton Bradley Co.

So the two went to Brother Squirrel, cracking nuts in the hickory tree.

"What shall we do, Brother Squirrel?" asked Brother Frog; "Brother Bear will not leave Brother Rabbit alone."

"Let us ask Brother Mole," said Brother Squirrel, dropping his nuts.

So the three went to where Brother Mole was digging the cellar for a new house, and they said:

"What shall we do, Brother Mole? Brother Bear will not leave Brother Rabbit alone."

"Let us ask Brother Fox," said Brother Mole.

So Brother Mole, and Brother Squirrel, and Brother Frog, and Brother Rabbit went to where Brother Fox was combing his brush behind a bush, and they said to him:

"What shall we do, Brother Fox? Brother Bear will not leave Brother Rabbit alone."

"Let us go to Brother Bear," said Brother Fox.

So they all went along with little Brother Rabbit, and they hunted and hunted for old Bear, but they could not find him. They hunted and hunted some more, and they peeped in a hollow tree. There lay old Bear, fast asleep.

"Hush," said Brother Fox.

Then he whispered to Brother Frog, "Bring a little mud."

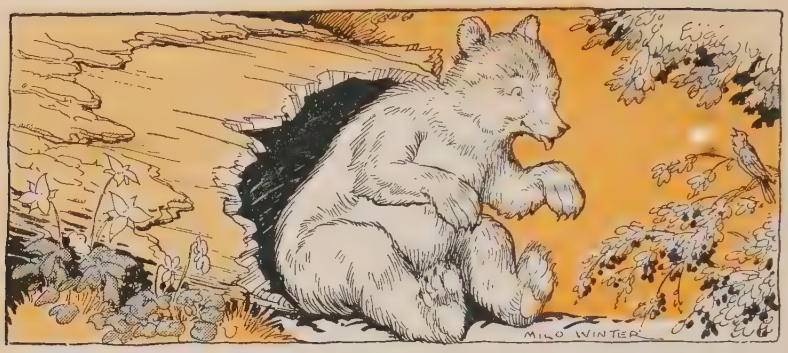
And he whispered to Brother Squirrel, "Bring some leaves."

And he whispered to Brother Mole, "Bring some dirt, little brother."

And to Brother Rabbit he said, "Stand ready to do what I tell you."

So Brother Frog brought mud, Brother Squirrel brought leaves, Brother Mole brought dirt, and Brother Rabbit stood ready. Then Brother Fox said to Brother Rabbit, "Stop up the ends of Brother Bear's log."

So Brother Rabbit took the mud and the leaves and the dirt, and he stopped up the ends of the log. Then he hammered hard with his two back feet, which are good for hammering. And they all went home, for they thought that old Bear would never, never get out of the log.



Well, old Bear slept and slept, but after a while he awoke, and he opened one eye. He saw no sunshine, so he thought it was still night, and he went to sleep again.

After another while, he awoke again, but he heard the rain and sleet beating outside, and it was very warm and dry inside.

"What a very long night," said old Bear, and he curled up his paws, and he went to sleep again.

This time, he just slept, and slept, until it began to be very warm inside the log, and he heard in his dreams the footsteps of birds outside.

Then he awoke, and he stretched himself, and he shook himself. He rubbed his eyes with his paws, and he poked away the mud, and the leaves, and the dirt, and he went outside.

But was he not surprised?

It had been a frosty night when he had gone to sleep, and now the woods were green. Old Bear had slept all winter.

"That was a fine, long sleep," said old Bear, as he set out for little Brother Rabbit's house to see if he had anything good for breakfast; "I shall sleep again, next fall."

So every summer, old Bear plays tricks on little Brother Rabbit, but when the fall comes, he creeps away to a warm, dark place to sleep until spring.

And so have his grandchildren, and his great-grandchildren ever since.

THE LAZY PIG[1]

A THURINGIAN FOLK TALE

ONCE upon a time there was a pig with a curly tail. He lived alone in a little house. He had a little vegetable garden. Every day he worked in the garden. Every year he won a prize at the fair for his fine corn and potatoes.

One day Curly-tail said to himself, "I am tired of working and working. I am going out into the world to seek my fortune. I am going to find something easy to do."

So he locked the door of the house and left the little garden, and started off down the road. He trotted along quickly and soon he came to a little house. There were sweet sounds in the little house. Curly-tail liked the sweet sounds.

"I will go inside," he said, "and find where the music comes from."

He knocked at the door. A voice said, "Come in." He went in, and there stood Thomas Cat playing on a violin. He was pushing the bow up and down across the strings.

"Oh," said Curly-tail, "that is easy." So he said, very politely, "Friend Thomas Cat, will you teach me to play?"

"To be sure I will. Just do as I am doing," said Thomas Cat.

Curly-tail took the violin. He pushed the bow across the strings. Squeak, squeak, squang, squeak! It sounded like baby pigs squealing for their supper.

"Oh, oh!" said Curly-tail. "It does not sound like your sweet music."

Thomas Cat took the violin again. "You must work and work for many years to make sweet music," he said.

"Then I must go out into the world again," sighed Curly-tail. "I wish to find something easy to do."

He said good-by and trotted on, but not quite so quickly

[1]From *Everyday Classics, Second Reader*, by Baker and Thorndike. Reprinted by special arrangement with The Macmillan Co., publishers, New York City.

as at first. Soon he came to another little house. Dog Fido was making cheese in the kitchen.

"May I watch you make the cheese?" asked the polite Curly-tail.

"To be sure you may," said Dog Fido. "Perhaps you would like to try making some yourself."

It looked easy to Curly-tail, so he set to work. Soon he grew very hot. He sat down and began to fan himself.

"Oh, you must not stop," cried Dog Fido. "You will spoil the cheese."

"But this is hard work," said Curly-tail. "I am looking for something easy."

"Then be off," said the cheese maker; "I have no time for lazy pigs."

Curly-tail set out again, slowly and sadly. He saw a man taking honey out of beehives.

"That is the life for me," he said. "Plenty of honey to eat and little to do! I could be happy here."

He danced along the road singing,

Days all sunny,
Plenty of honey,
Little to do,
Tra la, tra loo.

He danced up to the man and asked, "May I help take care of your bees?"

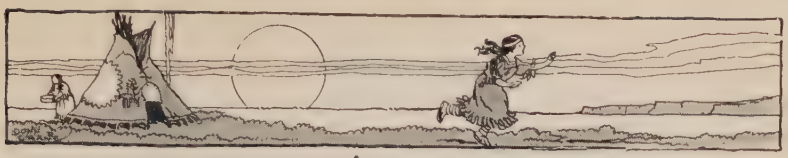
"To be sure," said the man. "I need a helper. Put on this veil and these gloves and take the honeycomb out of that hive."

Curly-tail ran to do as he was told. Buzz, buzz, buzz! The bees flew out. One bee stung him on the end of his nose. Curly-tail squealed and dropped the honey. Away he ran.

The man ran after him, calling, "Come back and do your work."

"No, no," squealed Curly-tail, as he rubbed his nose, "I do not like your work. It is too hard."

He sat down by the roadside and began to think. He blinked his eyes and rubbed his nose. Then he jumped up and trotted home.



A-WÁY-SHE-GO[1]

MAYNARD DIXON

A LONG time ago there was a little Injun girl who lived with her daddy and mama in their tepee made of buffalo skins. There were no trees in that country; just plains and grass and sky. The mama was very good to her little girl, but she used to run away every time she could get a chance. So one day her daddy said, "My little daughter, some time you will go too far, w-a-y off where there is a big hole in the ground, and you will fall down in there, and maybe we can't get you out again."

So one day little A-wáy-she-go ran away again, and she ran and she ran until bye and bye when she looked around she couldn't see where her home was, and she didn't know where her daddy and mama were any more. Then she didn't know which way to go. She just kept on walking and walking and bye and bye she came to a place where there was a GREAT BIG HOLE in the ground. It was dark down in there, and while she was looking down into the hole her feet slipped and she fell right in—C'bump! She lit on something soft and hairy. She looked around but it was all dark in there and she couldn't see anything.

Little A-wáy-she-go was very much afraid, and she said in a little trembly voice, "Who is that?"

And something said in a great big grumbly voice, "THIS IS OLD MAN BEAR."

And she said, "Oh, please, old bear, don't you hurt me."

The bear said, "WHAT'S YOUR NAME?"

She said, "My name is little A-wáy-she-go."

The bear said, "HOW DID YOU COME DOWN IN HERE?"

[1]From *Injun Babies*. Courtesy of G. P. Putnam's Sons, publishers, New York and London.

"Oh," she said, "I was a naughty girl, and I ran away from my daddy and mama and I fell down in here."

The bear said, "OH! YOU WERE A NAUGHTY GIRL TO RUN AWAY."

Then the little girl said, "Please, old good bear, you are big and brave and strong, won't you help me to get out of the big dark hole?"

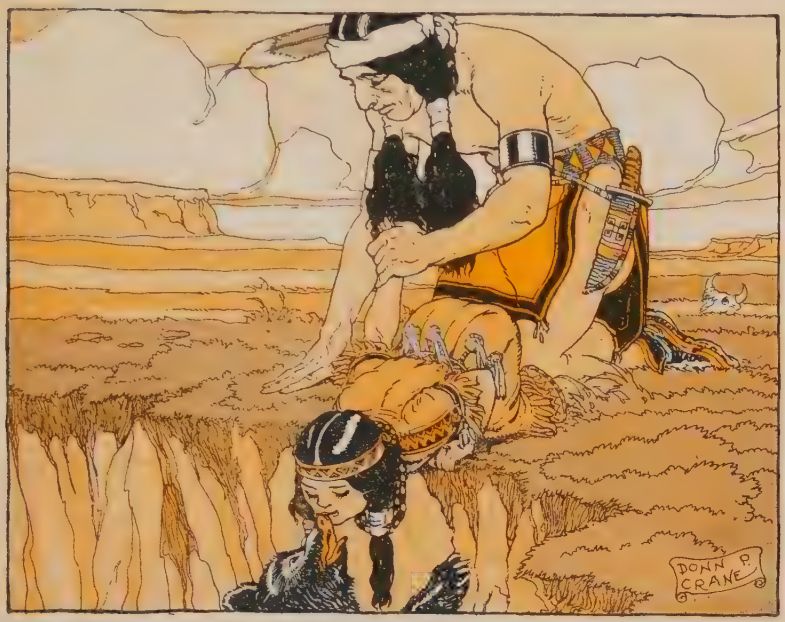
And the bear said, "YOU WERE A NAUGHTY GIRL TO RUN AWAY, BUT IF YOU PROMISE TO BE GOOD AND DO JUST AS I TELL YOU I WILL HELP YOU TO GET OUT. BUT YOU MUSTN'T CRY AND MUSTN'T BE AFRAID."

She said, "Yes, bear, I'll be good."

Then he said, "COME HERE, MAMA BEAR, CLIMB UP ON MY SHOULDERS. COME HERE, BROTHER BEAR, CLIMB UP ON MAMA BEAR'S SHOULDERS. COME HERE, SISTER BEAR, CLIMB UP ON BROTHER BEAR'S SHOULDERS. COME HERE, BABY BEAR, CLIMB UP ON SISTER BEAR'S SHOULDERS." So all the bears climbed up on top of one another until the baby bear was way up on top.

Then the old daddy bear said, "COME HERE, LITTLE GIRL AND CLIMB UP. KEEP ON CLIMBING UNTIL YOU GET WAY UP ON TOP OF BABY BEAR, AND THEN MAYBE YOU CAN GET OUT OF THE BIG HOLE."

So the little girl took hold of the hair on the bear's back, and she began to climb up and up, and when she got way up, pretty near to the baby bear, she got awful' scared. But she didn't cry—she just kept on climbing and pretty soon she was standing up high on the baby bear's shoulders—and she could just see out over the edge of the hole. She looked and looked, but she could not see anything but grass and sky. At last she saw her daddy coming, way far away. And he was looking and looking, trying to find his little daughter; and every once in a while he would stop and call "Hu-u-ee!" He didn't see his daughter at first, but he kept on coming



toward her and bye and bye he saw her head sticking up out of the big hole and then she called, "Here, daddy, here I am!" He came running and took hold of her hands and pulled her out. Then he squeezed her and said, "Oh, my little daughter, how did you climb up out of that big hole?"

And she said, "Daddy, the good bears helped me, and I want to tell that baby bear 'Good-bye.'" So the daddy took hold of her hand and she leaned way far over and kissed that baby bear right on the end of the nose.

Then her daddy took her home and her mama was very glad to see her and kissed her, and little A-wáy-she-go cried and promised she would never run away any more.

Then her daddy said, "I think those were good bears to help you climb out of the hole. We must go and take them something nice." So the next day they went walking and walking to the big hole and her daddy took along some nice buffalo bones. When they threw them down in the big hole the bears said, "OOF-OOF" and ate them all up.

THE FROG PRINCE[1]

IN THE olden time, when wishing was having, there lived a king whose daughters were all beautiful, but the youngest was so very beautiful that the Sun himself, although he saw her very often, was pleased every time he looked at her.

Near the castle of this king was a large and gloomy forest in the midst of which stood an old lime tree, beneath whose branches splashed a little fountain. When the day was very hot the king's youngest daughter would run into this wood and sit down by the fountain, and when she felt dull she would often play with a golden ball, throwing it up in the air and catching it as it fell.

One day when the king's daughter threw this golden ball into the air, it fell on the grass and rolled past her into the fountain. She followed the ball with her eyes as it sank into the water, which was so deep that no one could see to the bottom. Then she began to cry; and as she cried, a voice called out: "Why weepest thou, O king's daughter? Thy tears would melt even a stone to pity."

The king's daughter looked around to see whence the voice came, and there was a frog stretching his head out of the water.

"Ah! you old water-paddler," said she, "was it you that spoke? I am weeping for my golden ball, which has slipped away from me into the water."

"Be quiet and do not cry," said the frog; "perhaps I can help thee. But what wilt thou give me if I fetch thee thy ball?"

"What will you have, dear frog?" said the king's daughter. "My dresses, my rings and pearls, or the golden crown which I wear?"

The frog answered, "Dresses or rings or golden crowns are not for me; but if thou wilt love me and let me be thy playmate and sit at thy table and eat from thy little golden plate

[1]*Grimm's Fairy Tales*, Part I, edited by Sara E. Wiltse. Boston: Ginn and Co.

and drink out of thy cup and sleep in thy little bed—if thou wilt promise me all these, then will I dive down and get thy golden ball."

"Oh, I will promise you all those," said the king's daughter, "if you will only get me my ball." But she thought to herself: "What a silly frog! Let him remain in the water with his equals; he cannot play with me."

As soon as he had her promise, the frog drew his head under the water and dived down. Soon he swam up again with the ball in his mouth and threw it on the grass.

The king's daughter was full of joy when she again saw her beautiful plaything, and picking it up she ran off.

"Stop! stop!" cried the frog; "take me with thee. I cannot run as thou canst."

But all his croaking was useless. Although it was loud enough, the king's daughter did not heed it, but ran home and soon forgot the poor frog, who was obliged to leap back into the fountain.

The next day, when the king's daughter was sitting at table with her father, eating from her own little golden plate, something was heard coming up the marble stairs, splish splash, splish splash! When it came to the top it knocked at the door, and a voice said, "Open the door, thou youngest daughter of the king!"

The maiden rose and went to see who it was that called her. When she caught sight of the frog she shut the door again and sat down at the table, looking very pale. The king saw that she was in fear of something, and asked her if a giant had come to take her away.

"Oh, no!" answered she; "it is not a giant, but an ugly frog."

"What does the frog want of you?" said the king.

"Oh, dear father, when I was playing by the fountain my golden ball fell into the water, and this frog fetched it up again because I cried so much. I must tell you that I promised him he should be my playmate. I never thought that he could come out of the water, but somehow he has jumped out, and now he wants to come in here."

At that moment there was another knock, and a voice said:

King's daughter, youngest,
Open the door.
Hast thou forgotten
Thy promises made
At the fountain so clear
'Neath the lime tree's shade?
King's daughter, youngest,
Open the door.

Then the king said, "What you have promised, that you must perform; go and let him in."

So the king's daughter opened the door, and the frog hopped into the room right up to her chair. As soon as she was seated, the frog said, "Take me up." But she waited so long that at last the king ordered her to obey the frog.

As soon as the frog was placed on the chair, he jumped upon the table and said, "Now push thy plate near me, that we may both eat from it." And she did so, but, as everyone saw, with very bad grace.

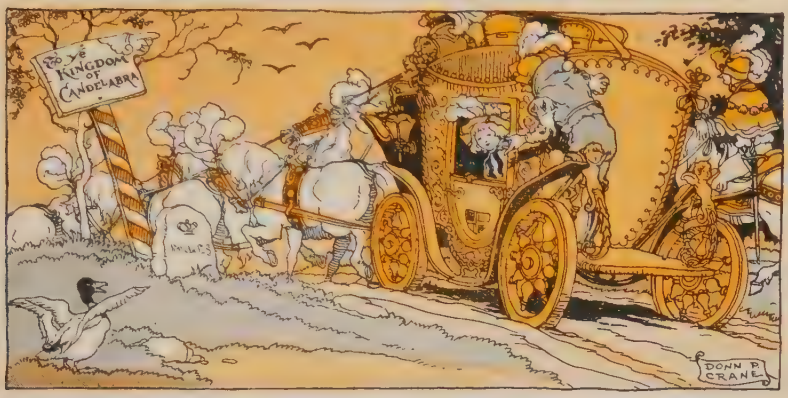
The frog seemed to relish his dinner, but every bit that the king's daughter ate nearly choked her.

At last the frog said, "I feel very tired; wilt thou carry me upstairs into thy chamber and make thy bed ready for me to sleep in it?"

At this speech the king's daughter began to cry, for she was afraid of the cold frog and dared not touch him; and, besides, he wanted to sleep in her own beautiful clean bed. But her tears made the king very angry, and he said, "Never treat with scorn one who has helped you in time of trouble."

So she took the frog up with two fingers and put him in a corner of her room. But he hopped up to her and said, "I am so very tired that I shall sleep well; do let me rest on your pillow." But she threw him against the wall, saying, "Now, will you be quiet, you ugly frog!"

As he fell he was changed from a frog into a handsome prince with beautiful eyes, who after a little while became, with her father's consent, her dearest friend and playmate. Then he told her how he had been changed to a frog by an



evil witch, and that no one but herself had the power to take him out of the fountain, and that now she should share his kingdom.

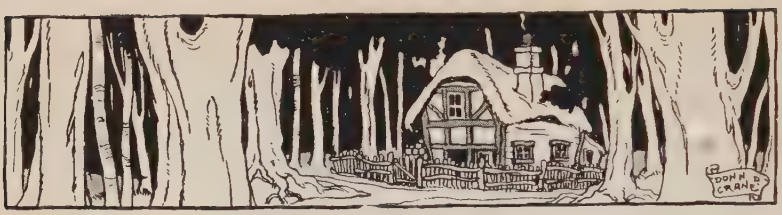
So one day a carriage drawn by eight white horses, with ostrich feathers on their heads and golden bridles, drove up to the door of the palace, and behind the carriage stood trusty Henry, the servant of the young prince. When his master was changed into a frog, trusty Henry had grieved so much that he had bound three iron bands around his heart, for fear it should break with grief and sorrow.

When the carriage was ready to carry the young prince to his own country, the faithful Henry helped the princess and the prince into the carriage and placed himself in the seat behind, full of joy at his master's release.

They had not gone far when the prince heard a crack as if something had broken behind the carriage.

He put his head out of the window and asked Henry what had broken, and Henry answered, "It was not the carriage, my master, but a band which I bound round my heart when it was in such grief because you were changed into a frog."

Twice afterwards on the journey there was the same noise, and each time the prince thought that it was some part of the carriage that had given way; but it was only the breaking of the bands which bound the heart of the trusty Henry, who was ever after free and happy.



THE MUSICIANS AT BREMEN[1]

ONCE upon a time an ass that had been a faithful, hard-working animal for many years became unfit for heavy tasks because of his old age. His master therefore made up his mind to kill the poor creature.

The ass overheard some talk about his having outlived his usefulness, and being a shrewd animal ran away from the pasture, where he had been turned out to graze, and began a journey toward Bremen. "There," he thought to himself, "as I have a good voice I may chance to be chosen town musician."

After he had traveled a little way he saw a dog lying panting by the roadside, as if he was too tired to go farther.

"What is it that makes you pant so, my friend?" asked the ass.

"Alas!" answered the dog, "my master was going to knock me on the head because I am so old and weak that I can no longer be of use to him in the chase. So I ran away. But what can I do to earn my living?"

"Hark ye," said the ass, "I am going to Bremen to be a musician. Come with me." The dog was glad of this friendly offer, so they jogged slowly along together until they met a cat in the middle of the road. She looked as sad as three wet days.

"Pray, my good lady," said the ass, "what is the matter with you? You look quite out of spirits."

"Ah me!" answered Grimalkin; "how can a poor old body be in good spirits when her life is in danger. Because I am

[1]*Grimm's Fairy Tales*, Part I, edited by Sara E. Wiltse. Boston: Ginn and Co.

beginning to age, and would rather lie by the fire than run about the house to catch mice, my mistress, who used to stroke me gently and praise me for a good mouser"—here the cat wiped tears from her blinking eyes, and choked with the words—"she, my beloved mistress, laid hold of me this very day and tried to drown me. I was lucky enough to get away from her, but I know not how I am to live!"

"Oh," said the ass, "by all means you must go with us to Bremen. You are a good singer at night and may make your fortune as one of the Waits."

The ass introduced the cat to the dog, who gave her his paw and offered to carry her on his back until she should recover from her fright and feel quite able to walk.

The cat was pleased with the manners of both the ass and the dog. Indeed, the kindness of both made her feel stronger, so wiping her eyes with her tiny handkerchief she joined the party, saying she already felt able to walk.

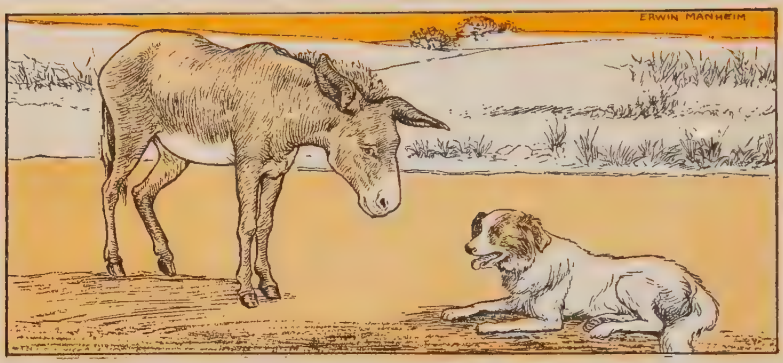
Soon afterwards, as they passed a farmyard, they saw a cock perched upon a gate, screaming with all his might.

"Bravo!" said the ass. "Upon my word, you make a fine noise. Pray, what is it all about?"

"Why," said the cock, "I was just now telling all the neighbors that we have fine weather for our washing-day, and in spite of that my mistress and the cook threaten to cut off my head tomorrow and make broth of me for the guests that are coming Sunday!"

"Heaven forbid!" said the ass; "come with us, Master Chanticleer. Anything will be better than staying here to have your head cut off. Besides, if we take care to sing in tune, we may get up a concert of our own. So come along with us." "With all my heart!" said the cock.

So the four went on toward Bremen, the cat consenting to ride upon the dog's back when they had to cross puddles in the road, for you have, perhaps, noticed that cats do not like to get mud on their pretty paws. The cock perched upon the neck of the ass, and once in a while tried his voice to get it in tune with the ass's bray.



When night came the four friends turned into a wood to sleep. The ass and the tired dog lay down under a tree; while the nimble cat climbed upon a low branch, resting as well as she could in a crotch of the tree. The cock, thinking that the higher he perched the safer he would be, flew nearly to the top of the tree. Looking about on all sides to see that no owl or nighthawk was near, he spied something bright in the distance. Calling to his companions, he said, "There surely must be a house close by, for I see a light."

"If that is true," said the ass, "we will change our quarters, for our lodgings here are not the best in the world!"

"Besides," added the dog, "I should like a bone or two, and I would not refuse a bit of meat."

"And maybe," said Puss, "a stray mouse or a saucer of milk for me may be found on the premises."

So they walked away to the place where Chanticleer had seen the light. As they drew near, the light became larger and brighter, till at last they came close to a lonely house where a gang of robbers lived. The ass, being the tallest of the musical band, marched up to the window and peeped in.

"Well, Donkey," said Chanticleer, "what do you see?"

"What do I see?" replied the ass. "Why, I see a table spread with all kinds of good things, and robbers sitting around it making merry."

"That would be a comfortable lodging for us," said the cock.

"Yes," said the ass, "if we could only get inside."

So the friends put their wits to work to see how they could get rid of the robbers.

At last they hit upon this plan, which you will agree was a clever one. The ass stood upright on his hind legs, with his forefeet resting on the window sill. The dog stood on the donkey's back, the cat scrambled up to the dog's shoulders, and the cock flew up to sit on the cat's head.

When all were ready Chanticleer gave the signal by jerking the cat's head.

Then Puss mewed, the dog yapped, the ass brayed, and the cock crowed. In the noisiest part of this performance the donkey struck the window with his hoof, and they all tumbled through, making a hideous clatter!

The robbers who had been frightened by the first notes of this strange serenade, scrambled out of the house as fast as they could, not doubting that hobgoblins had found their hiding-place.

The robbers having gone, our travelers feasted upon what food was left, and when the last morsel was eaten they made ready for a good sleep.

The donkey chose a heap of straw in the yard and stretched his tired legs; the dog turned himself around and around, as dogs will before lying down, and then dropped upon a mat behind the door; the cat curled herself cosily on the hearth; the cock perched upon the ridgepole of the house; and all were soon fast asleep.

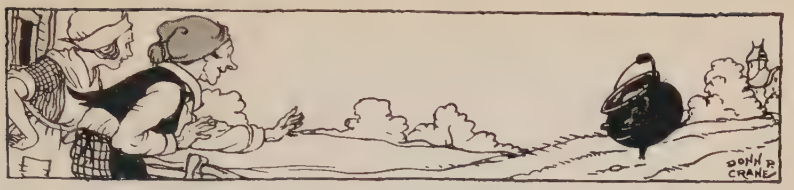
When the robbers, who were still lurking around, saw that the lights were put out, they began to think they had been too easily scared away from their booty, and the boldest one of them went back to see what might be going on. As there was no sound or sign of hobgoblins he marched into the kitchen and groped around until he found a match to light a candle.

Suddenly the robber caught sight of the fiery eyes of Grimalkin, and mistaking them for live coals held the match near them. The cat, not liking such a joke, sprang at his face and scratched him with all her might. This frightened the robber so that he ran for the back door, but there the dog jumped up and bit him in the leg.

As the man hurried out to the yard, the ass, angry at being broken of much-needed rest, leaped up and viciously kicked him, while the cock, always a light sleeper, began to crow with all his might.

At this the robber ran to his comrades and told the captain of the band that a horrid witch had got into the house and had spit at him and had scratched his face with her long bony fingers, that a man had hidden behind the door and stabbed him in the leg, that a black monster stood in the yard and struck him with a club, and that a demon sat on the housetop and shouted: "Throw the rascal up here! throw the rascal up here! throw the rascal up here!"

After this the robbers did not dare to go back to the house, and our musical friends were so well pleased with their quarters that they never tried to go any nearer to Bremen.



THE WONDERFUL POT[1]

A MAN and his wife were once living in a very small cottage —the smallest and most ill-looking hut in the whole village. They were very poor, and often wanted even daily bread. Somehow or other they had managed to keep an only cow, but had been obliged to sell nearly everything else that they had. At length they decided that the cow, too, must go, and the man led her away, intending to bring her to the market. As he walked along the road a stranger approached and hailed him, asking if he intended to sell the animal, and how much he would take for it.

"I think," answered he, "that twenty dollars would be a fair price."

"Money I cannot give you," resumed the stranger, "but I have something which is worth as much as twenty dollars. Here is a pot which I am willing to give for your cow." Saying this, he pulled forth an iron pot with three legs and a handle.

"A pot!" exclaimed the cow's owner. "What use would that do me when I have nothing to put in it? My wife and children cannot eat an iron pot. No; money is what I need, and what I must have."

The two men stood still a moment looking at each other and at the cow and the pot, when suddenly the three-legged being began to speak. "Just take me," said it. When the poor man heard this he thought that if it could speak no doubt it could do more than that. So he closed the bargain, received the pot, and returned home with it.

When he reached his hut he first went to the stall where

[1]From *Danish Fairy and Folk Tales*, by J. Christian Bay. Harper & Bros.

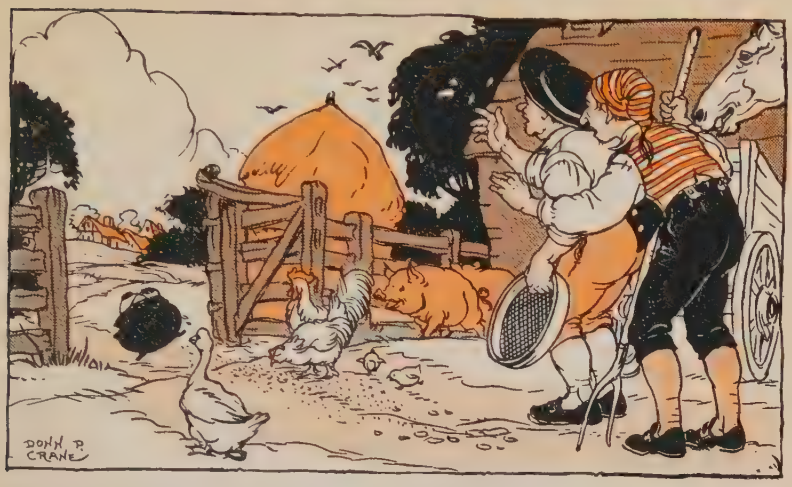
the cow had been standing, for he did not dare to appear before his wife at once. Having tied the pot to the manger, he went into the room, asking for something to eat, as he was hungry from his long walk. "Well," said his wife, "did you make a good bargain at the market? Did you get a good price for the cow?" "Yes," he said, "the price was fair enough." "That is well," returned she. "The money will help us a long time." "No," said he, again, "I received no money for the cow." "Dear me!" cried she. "What did you receive, then?" He told her to go and look in the stall.

As soon as the woman learned that the three-legged pot was all that had been paid him for the cow, she scolded and abused him. "You are a great blockhead!" cried she. "I wish I had myself taken the cow to the market! I never heard of such foolishness!" Thus she went on for a while. "Clean me and put me on the fire," suddenly shouted the pot.

The woman opened her eyes in great wonder, and now it was her turn to think that if the pot could talk no doubt it could do more than this. She cleaned and washed it carefully, and put it on the fire. "I skip! I skip!" cried the pot.

"How far do you skip?" asked the woman.

"To the rich man's house! to the rich man's house!" it cried again, running from the fireplace to the door, across the yard, and up the road, as fast as the three short legs would carry it. The rich man lived not very far away. His wife was engaged in baking bread when the pot came running in and jumped upon the table, where it remained standing quite still. "Ah," exclaimed the woman, "isn't it wonderful! I just needed you for a pudding which must be baked at once." Thus she heaped a great many good things into the pot—flour, sugar, butter, raisins, almonds, spices, and so on. The pot received it all with a good will. At length the pudding was made, but when the rich man's wife reached for it, intending to put it on the stove, tap, tap, tap, went the three short legs, and the pot stood on the threshold of the open door. "Dear me! where are you going with my pudding?" cried the woman. "To the poor man's home," replied the



pot, running down the road at great speed.

When the poor people saw the pot coming back, and found the pudding, they rejoiced, and the man lost no time in asking his wife whether the bargain did not seem to be an excellent one after all. Yes, she was quite pleased.

Next morning the pot again cried, "I skip! I skip!" "How far do you skip?" asked they.

"To the rich man's barn!" it shouted, running up the road. When it arrived at the barn it stopped in the door. "Look at that black pot!" cried the men, who were threshing wheat. "'Let us see how much it will hold." They poured a bushel of wheat into it, but it did not seem to fill rapidly. Another bushel went in, but there was still room. Now every grain of wheat went into the pot, but still it seemed capable of holding much more. As there was no more wheat to be found, the three short legs began to move, and when the men looked around the pot had reached the gate. "Stop, stop!" called they. "Where do you go with our wheat?" "To the poor man's home," replied the pot, speeding down the road and leaving the men behind, dismayed and dumfounded.

The poor people were delighted when they received wheat enough to feed them for several years.

On the third morning the pot again skipped up the road. It was a beautiful day. The sun shone so bright and pleasant that the rich man had spread his money on a table near the open window to prevent his gold from becoming mouldy. All at once the pot stood on the table before him. He began to count his money over, as wealthy men sometimes like to do, and although he could not imagine where this black pot had come from, he thought it would be a good place to keep his money in the future. So he threw in one handful after another until it held all. At the same moment the pot made a jump from the table to the window sill. "Wait!" shouted he. "Where do you go with all my money?" "To the poor man's home," returned the pot, skipping down the road until the money danced within it. In the middle of the floor in the poor man's hut it stopped, making its owners cry out in rapture over the unexpected treasure. "Clean and wash me," said the pot, "and put me aside."

Next morning it again announced that it was ready to skip.

"How far do you skip?" asked they.

"To the rich man's house!" So it ran up the road again, never stopping until it had reached the wealthy people's kitchen. The man happened to be there himself this time, and as soon as he saw it he cried: "There is the pot which carried away our pudding, our wheat, and all our money! I shall make it return what it stole!" He flung himself upon it, but found that he was unable to get off again. "I skip! I skip!" shouted the pot. "Skip to the north pole, if you wish," yelled the man, furiously, trying in vain to free himself. The three short legs at once moved on, carrying him rapidly down the road. The poor people saw it pass their door; but it never thought of stopping. For all that I know, it went straight to the north pole with its burden.

The poor people became wealthy, and often thought of the wonderful pot with the three short legs which skipped so cheerfully for their good. It was gone, however, and they have never seen it since it carried the rich man towards the north pole.

SNOW-WHITE AND ROSE-RED[1]

THERE was once a poor widow who lived all alone in a hut with her two children, who were called Snow-White and Rose-Red because they were like the flowers which bloomed on two rosebushes that grew before the door. They were two as pious, good, industrious, and amiable children as any in the world. Snow-White was more quiet and gentle than Rose-Red, for Rose-Red would run and jump about the meadows, seeking flowers, while Snow-White sat at home helping her mother to keep house, or reading to her, if there were nothing else to do.

The two children loved each other dearly, and always walked hand in hand when they went out together; whenever they talked of it they agreed that they would never separate from each other, and that whatever one had the other should share.

They often ran deep into the forest and gathered wild berries, but no beast ever harmed them. The hare would eat grass out of their hands, the fawn would graze at their side, the goats would frisk about them in play, and the birds remained perched on the boughs singing as if nobody were near.

No accident ever befell them; and if they stayed late in the forest, and night came upon them, they used to lie down on the moss and sleep till morning. Because their mother knew they would do so, she felt no concern about them.

One time they had thus passed the night in the forest, and when the dawn of morning awoke them they saw a beautiful child dressed in shining white sitting near their couch. She

[1] *Grimm's Fairy Tales*, Part I, edited by Sara E. Wiltse. Boston: Ginn and Co.

got up and looked at them kindly, but without saying anything went into the forest. When the children looked round they saw that they had slept close to the edge of a pit, into which they would have fallen had they walked a step further in the dark.

Their mother told them the figure they had seen was doubtless the good angel who watches over children.

Snow-White and Rose-Red kept their mother's cottage so clean that it was a pleasure to enter it. Every morning in the summer time Rose-Red would first put the house in order and then gather a nosegay for her mother, in which she always placed a bud from each rose tree. Every winter's morning Snow-White would light the fire and put the kettle on to boil, and although the kettle was made of copper it shone like gold because it was so well scoured.

In the evenings, when the flakes of snow were falling, the mother would say, "Go, Snow-White, and bolt the door;" and then they used to sit down on the hearth, and the mother would put on her spectacles and read out of a great book, while her children sat spinning. By their side, too, lay a little lamb, and on a perch behind them a little white dove rested with her head under her wing.

One evening, when they were thus sitting together, there came a knock at the door, as if somebody wished to come in.

"Make haste, Rose-Red," cried her mother; "make haste and open the door. Perhaps there is some traveler outside who needs shelter."

So Rose-Red drew the bolt and opened the door, expecting to see some poor man outside, but instead a great fat bear poked his black head in.

Rose-Red shrieked and ran back, the little lamb bleated, the dove fluttered on her perch, and Snow-White hid herself behind her mother's bed.

The bear, however, began to speak, and said: "Be not afraid; I will do you no harm. But I am half frozen, and I wish to come in and warm myself."

"Poor bear!" cried the mother; "come in and lie down

before the fire, but take care you do not burn yourself." And then she said, "Come here, Rose-Red and Snow-White, the bear will not harm you." So they both came back, and by degrees the lamb and the dove overcame their fears and welcomed the rough visitor.

"You, children," said the bear, before he entered, "come and knock the snow off my coat." Then Rose-Red and Snow-White took their brooms and swept him clean, and he stretched himself before the fire and grumbled out his satisfaction. In a little while the children became familiar enough to play tricks with the unwieldy animal. They pulled his long, shaggy fur, set their feet upon his back and rolled him to and fro, and even ventured to beat him with a hazel-stick, laughing when he grumbled.

The bear bore all their tricks with good temper, and if they hit too hard he cried out:

> Leave me my life, you children,
> Snow-White and Rose-Red,
> Or you'll never wed.

When bedtime came and the others were gone, the mother said to the bear, "You may sleep here on the hearth if you like, and then you will be safely protected from the cold and bad weather."

As soon as day broke, the two children let the bear out, and he trotted away over the snow.

Afterwards he came every evening at a certain hour. He would lie down on the hearth and allow the children to play with him as much as they liked, till by degrees they became so accustomed to him that the door was left unbolted till their black friend arrived.

But when spring returned, and everything out of doors was green again, the bear one morning told Snow-White that he must leave her, and could not return during the whole summer.

"Where are you going then, dear bear?" asked Snow-White.

"I must go into the forest and guard my treasures from the evil dwarfs. For in winter, when the ground is hard, they are obliged to keep in their holes, and cannot work through; but now, since the sun has thawed the earth and warmed it, the dwarfs pierce through and steal all they can find, and what has once passed into their hands and gets concealed by them in their caves is not easily brought to light."

Snow-White, however, was very sad at the departure of the bear, and opened the door so hesitatingly that when he pressed through it he left behind on the latch a piece of his hairy coat, and through the hole which was made in his coat Snow-White fancied she saw the glittering of gold, but she was not quite certain of it. The bear, however, ran hastily away, and was soon hidden behind the trees.

Some time afterwards the mother sent her children into the woods to gather sticks. On the way they came to a tree

lying across the path, on the trunk of which something kept bobbing up and down, and they could not imagine what it was.

When they came nearer they saw that it was a dwarf with an old, wrinkled face and a snow-white beard a yard long. The end of this beard was fixed in a slit of the tree, and the little man kept jumping about like a dog tied by a chain, for he did not know how to free himself.

He glared at the maidens with his red, fiery eyes, and exclaimed: "Why do you stand there? Are you going to pass without offering me any assistance?"

"What have you done, little man?" asked Rose-Red.

"You stupid, gazing goose!" exclaimed he, "I wanted to split the tree in order to get a little wood for my kitchen. I drove the wedge in properly, and everything was going on well, when the smooth wood flew upwards and the tree closed so suddenly together that I could not draw out my beautiful beard, and here it sticks, and I cannot get away. There, don't laugh, you milk-face thing!"

The children took all the pains they could to pull the dwarf's beard out, but without success.

"I will run and fetch some help," cried Rose-Red at length.

"Crack-brained sheepshead that you are!" snarled the dwarf; "what are you going to call other people for? You are two too many, now, for me. Can you think of nothing else?"

"Don't be impatient," replied Snow-White, "I have thought of something," and pulling her scissors out of her pocket she cut off the end of the beard.

As soon as the dwarf found himself at liberty he snatched up a sack of gold which lay between the roots of the tree and, throwing it over his shoulder, marched off, grumbling, groaning, and crying: "Stupid people, to cut off a piece of my beautiful beard! Plague take you!" and away he went without once looking at the children.

Some time afterwards Snow-White and Rose-Red went fishing, and as they neared the pond they saw something like a great locust hopping about on the bank, as if going to

jump into the water. They ran up and recognized the dwarf.

"What are you after?" asked Rose-Red. "You will fall into the water."

"I am not quite such a simpleton as that," replied the dwarf; "but do you not see that this fish will pull me in?"

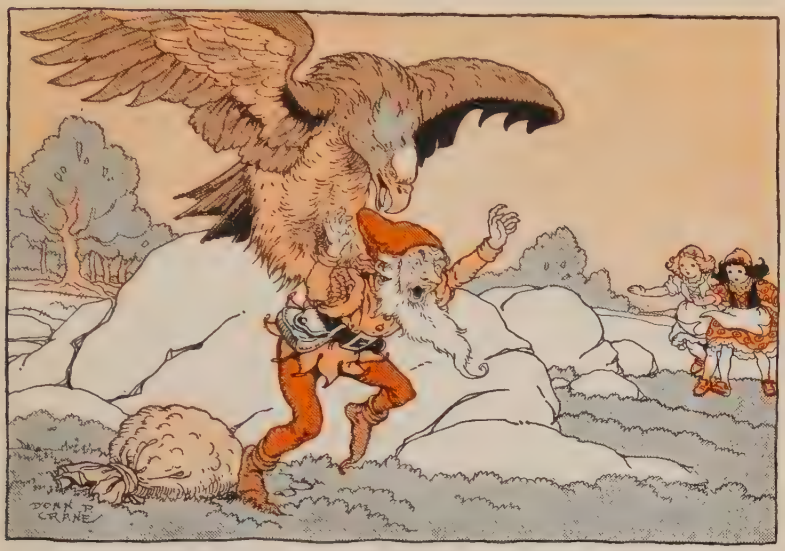
The little man had been sitting there angling, and unfortunately the wind had entangled his beard with the fishing-line; and so when a great fish bit at the bait the weak little fellow was not able to draw it out, and the fish had the best of the struggle. The dwarf held on by the reeds and rushes which grew near, but to no purpose, for the fish pulled him where it liked, and he must soon have been drawn into the pond.

Luckily, just then the two maidens arrived, and tried to release the beard of the dwarf from the fishing-line, but it was so entangled that they could not get it loose. So one of the maidens pulled out her scissors again and cut off another piece of the beard.

When the dwarf saw this done he flew into a great rage and exclaimed: "You donkey! that is the way to disfigure my face! Was it not enough to cut it once, but you must now take away the best part of my fine beard? I dare not show myself now to my own people. I wish you had run the soles off your boots before you had come here!" So saying, he took up a bag of pearls which lay among the rushes and, without speaking another word, slipped off and disappeared behind a stone.

Not many days after this the mother sent the two maidens to the next town to buy thread, needles, pins, laces, and ribbons.

Their road passed over a common strewn with rocks. Just



over their heads they saw a great bird flying round and round, and every now and then dropping lower and lower, till at last it flew down behind a rock.

Immediately afterwards they heard a piercing shriek, and, running up, they saw with affright that the eagle had caught their old acquaintance, the dwarf, and was trying to carry him off.

The compassionate children thereupon laid hold of the little man and held him fast till the bird gave up the struggle and flew off.

As soon as the dwarf had recovered from his fright, he exclaimed in his squeaking voice: "Could you not hold me more gently? You have seized my fine brown coat in such a manner that it is all torn and full of holes, meddling rubbish that you are!" With these words he shouldered a bag filled with precious stones and slipped away to his cave among the rocks.

The maidens were now accustomed to his ingratitude, and they walked on to the town. Going home they passed over the same common, and unawares, walked up to a clean spot

on which the dwarf had shaken out his bag of precious stones, thinking nobody was near.

The sun was shining, and the bright stones glittered in its beams, displaying such a variety of colors that the two maidens stopped to admire them.

"What are you standing there gaping for?" asked the dwarf, while his face grew red as copper with rage. He was still abusing the poor maidens, when a loud roaring was heard, and a great black bear came rolling out of the forest.

The dwarf jumped up in terror, but he could not gain his hiding-place before the bear overtook him. Thereupon he cried out: "Spare me, my dear lord bear! And I will give you all my treasures. See these beautiful precious stones which lie here. Only give me my life, for what have you to fear from a little weak fellow like me? You could not touch me with your big teeth. There are two wicked girls; take them. They would make nice morsels; they are as fat as young quails. Eat them, I beg!"

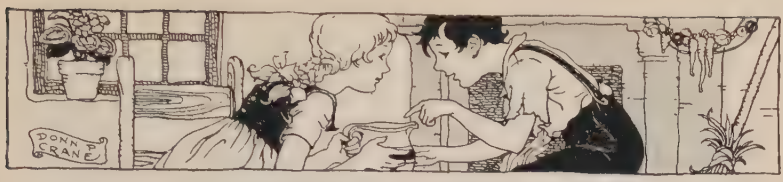
The bear, however, without troubling himself to speak, gave the bad-hearted dwarf a single blow with his paw, and he never stirred again.

The maidens were going to run away, but the bear called to them: "Snow-White and Rose-Red, fear not! Wait a bit, and I will go with you."

They knew his voice and stopped; and as the bear approached them his rough coat suddenly fell off, and he stood up a tall man, dressed entirely in gold.

"I am a king's son," he said, "and was condemned by that wicked dwarf to wander about in this forest in the form of a bear till his death released me. He also stole all my treasures. Now he has his punishment."

Then they went home, and Snow-White was married to the prince, and Rose-Red to his brother. The mother lived happily for many years with her two children; and the rose trees which had stood before the cottage were planted near the palace, and every year produced beautiful red and white roses.



HANSEL AND GRETEL[1]

ADAPTED FROM THE OPERA BY ENGELBERT HUMPERDINCK

ONCE upon a time there lived on the edge of a forest a poor broom-maker, with his wife and two children. The boy was called Hansel, and the girl was called Gretel.

One day the father and the mother were both away, and the children were left at home to work. Hansel was to make brooms, and Gretel was to knit stockings.

The children soon grew tired of working. "Ah," said Hansel, "if Mother would only come home again! I am so hungry that I don't know what to do! For weeks I have eaten nothing but bread."

"Hush!" said Gretel. "Do not make such a long face, and I will tell you a secret."

"A secret!" cried Hansel. "I hope it is something good to eat. Eggs and butter and cake—I have almost forgotten how they taste!"

"Well, then, Brother, won't you be glad?" cried Gretel. "Look here in the jug. Here is fresh milk. It was given us today by our neighbor. And Mother, when she comes back home, will make us a pudding."

Hansel danced about the room. "A pudding! A pudding!" he shouted. "When pudding is anywhere near, then Hansel is sure to be there! How thick is the cream on the milk! Ah, wouldn't I like to drink it all!"

"What, Hansel!" cried Gretel. "Aren't you ashamed? Out with your fingers quick, greedy boy. Get back to your work again. If Mother comes and we haven't done, it will go badly with us tonight."

[1] *Bobbs-Merrill Third Reader*, by Clara B. Baker and Edna D. Baker. Indianapolis: The Bobbs-Merrill Co.

"Work again?" said Hansel. "No, not for me! Dancing is far more jolly, I am sure."

With that, he began to sing a jolly song, keeping time with his feet. Gretel jumped up and began to sing, too, and both of them danced gayly about the room, singing:

With your hands you clap, clap, clap;
With your foot you tap, tap, tap;
Right foot first,
Left foot then,
Round about and back again!

Round and round they went, faster and faster, until they both tumbled over one another to the floor. At that moment the door opened, and in came their mother.

"Hansel! Gretel!" she cried. "What is all this noise?"

"It was Hansel," said Gretel. "He wanted—"

"It was Gretel," said Hansel. "She wanted—"

"Tut! tut!" said their mother. "Do you call this working, singing and tumbling about? Now, come, let me see what you have done? Why, Gretel, is your stocking not ready yet? And you, Hansel, have you nothing to show? I will get my stick, you lazy children, and make your fingers tingle."

She reached for her stick, and in doing so, she upset the jug of milk. It fell off the table with a crash, spilling all the milk.

"Alas!" cried the mother. "There goes the jug all to pieces! What now can I cook for supper?"

She took a basket from the wall, and put it into Gretel's hands. "Off to the wood, both of you," she said, "and look for strawberries. And take care that you do not come home until the basket is full."

The children ran off to the wood, while the mother sat down crying. "No bread in the cupboard," she said, "no milk in the pot! Nothing have I to give my children."

As she wept, the father opened the door. "Little Mother," he said, "here am I, tired and hungry. Tell me what we have got to eat today."

"Ah," she said, "our supper is gone, I know not where. We have nothing and plenty of it."

"Cheer up, Mother," said he. "Look in my basket. Doesn't all this food please you?"

The mother opened the basket, and pulled out ham and butter, eggs, turnips, apples, potatoes, while the father told about his good luck.

"They are getting ready for a fair in the town," he said. "I tramped from house to house, calling, 'Buy brooms! Good brooms! Buy my brooms! Sweep your rugs! Sweep your walls!' And so I sold every broom. But stay, where are the children?"

"Oh, I do not know," said the mother. "But I do know this—that the jug is broken to bits, and the cream all run away!"

"Ha, ha!" laughed the father. "So they have been up to mischief again! But where, think you, can they be!"

"They are gone to the wood to look for strawberries."

"What, Mother! To the wood! This dark night! To the wood where the old Witch lives!"

"The old Witch!" cried the mother. "What do you mean?"

"Ah," said the father, "an old Witch lives within that wood. At the midnight hour she goes to the Witches' dance. They fly through the air upon broomsticks over hills and valleys. And by day she walks about, munching little children. It is said she lures them to her house with candies. Then she pops them into her oven, and bakes them until they are gingerbread children!"

"Alas," cried the mother. "What shall we do?"

And she ran out of the house, and into the dark wood, while the father ran after.

Hansel and Gretel had already wandered far into the forest. Hansel picked berries, while Gretel gathered wild roses, and made them into garlands.

"Ha!" cried Hansel. "My basket is full of berries. Won't our mother be pleased?"

"And my garland is ready! Look!" cried Gretel, and she tried to put it on Hansel's head.

"No, no," said Hansel. "It is only fit for a girl. You shall wear it. Now you are Queen of the Wood. I will give you the strawberries, but you must not eat them all."

He fell on his knees before her, and put the basket of berries into her hands. Gretel picked up a fine large berry, and put it into Hansel's mouth.

"That was good!" he cried. "Now you shall have one."

"And you shall have another!"

"And you shall have another!"

And so they went on eating and laughing until at last Hansel took up a handful, and put into his mouth all at once.

"Hansel, Hansel!" cried Gretel. "What have you done? Look! All the berries are gone! Our mother will whip us both. Come, quick, we must gather more berries."

They jumped up and began to search among the leaves, but it was growing dark, and they could find no berries. What was worse, they had lost their way.

Gretel began to feel frightened. "Look, Hansel," she whispered. "What is that over there?"

"That? That is only the stump of a tree."

"But what a face it makes!" said Gretel.

"It makes a face, does it?" said Hansel, very loud. "I will make faces, too."

"There, see!" whispered Gretel. "It has a lantern. It is coming this way."

"A firefly is flitting about. Come, Gretel, do not be afraid. I will give a good loud call."

He put his hands to his mouth, and called, in a great voice, "Who's there?"

The Echo came back, "You there!"

Then Gretel called, "Is some one there?"

And again the Echo came back, "Where? There?"

"Did you hear?" said Gretel, softly. "A voice said, 'There.' I am frightened. I wish I were home."

Then she began to cry. Hansel put his arm around her. "Stay close to me, little Gretel," he said. "I will take care of you."

A gray mist rose from the ground, and hid the trees. In the mist they seemed to see a little gray man, with a sack upon his back. He began to sing softly, and as he sang, he threw sand about him:

I shut the children's peepers, sh!
I guard the little sleepers, sh!
For dearly do I love them, sh!
And gladly watch above them, sh!
With my little bag of sand,
By every child I stand,
Till they are fast asleep.
Sleep, little children, sleep!

Already Hansel and Gretel had fallen asleep upon the soft grass. As they slept, the fairies of the wood came and formed a ring about them, to keep them from harm.

When the sun began to shine through the branches of the trees, the fairies tripped away. The Dew Fairy shook drops

of dew from a bluebell over the sleeping children, and sang to them:

With the golden light of day,
I chase the night away;
Fresh dew around I shake,
And hill and dale awake;
Up, children, awake, awake!

Gretel opened her eyes. "Where am I?" said she. "How came I in the wood? High in the branches I hear the birds singing. Hansel, wake up! Wake up, and hear the birds singing to us."

Hansel jumped up. "Yes," he said, "it is morning. I never slept so well."

"And I," said Gretel, "I had a lovely dream. I thought that fairies came and made a ring around us, to keep us from harm."

The children stood up and looked about. The trees were gone, and near them was a little house, shining in the sunlight. They opened their eyes wide. It was made of chocolate cream! The roof was a frosted cake, and the windows were of white sugar. All around it was a gingerbread hedge!

"Am I still dreaming?" said Gretel. "It must be a magic castle."

"I hear no sound," said Hansel. "Come, let us go inside."

"No, no," cried Gretel. "Who knows who may live there, in that lovely house?"

"I am sure it is good to eat," said Hansel. "Come, let us nibble a bit of it, like two little mice."

The children took hands, and went on tiptoe to the house. Hansel broke off a bit of cake from the roof, and both began to nibble.

A voice came from the house:

Nibble, nibble, mousekin;
Who's nibbling at my housekin?
Who's nibbling at my housekin?

Hansel let his cake fall. "Oh, did you hear?" he asked.

"It was the wind," said Gretel, and she broke off another bit of the sweet cake. "Oh, how good it is! You must take some more, Hansel."

Again came the voice from the house:

Nibble, nibble, mousekin;
Who's nibbling at my housekin?
Who's nibbling at my housekin?

"The wind, the wind!" cried Hansel, and he broke off a great piece of the wall, and both children feasted merrily.

The door of the house opened, and an ugly Witch came out, but the children did not see her. She crept softly toward them, and then all at once she put her hand on Hansel's shoulder.

"Let me go," cried Hansel. "Who are you, ugly one? Let me go."

The Witch put her arms around the children. "So you have come to visit me," she said. "That is sweet. Come into my house with me, and you shall both eat all you can, of chocolate and cake and strawberry ice, of raisins and nuts and peaches, and everything else that is nice."

"I won't come with you," said Hansel. "Gretel, do not listen to her. Come, let us run away."

The children pulled away, and ran toward the wood. The Witch lifted her magic wand. "Hold!" she cried.

"Hocus pocus, elder bush!
Move not, back or forward, hush!"

The children stood still, fixed by the charm. She took Hansel by the hand, and led him to a cage, and locked him inside. "I will feed you up with nuts and raisins, to make you fat. You will soon know why," she said, and she spread before him raisins and cakes and nuts from a basket.

Gretel she took into the house. "Come, my pet," she said, "and lay the table for me—little knife, little fork, little dish, little plate. Make everything nice, for I shall dine well today."

While Gretel set the table, the Witch went out into the yard and made a great fire in the oven. As she worked she sang to herself,

Yes, Gretel, mine,
How well I shall dine!
When in the oven she's peeping,
Quickly behind her I'm creeping!
One little push, bang!
Shut the door, clang!
When from the oven I take her,
She'll look like a cake from the baker,
By magic fire made red,
Changed into gingerbread!

The fire grew bright in the oven, and the Witch in her joy hopped upon a broomstick, and began to ride upon it. She stopped at Hansel's cage, and called to him, "Now, my little mankin, show me your thumbkin."

Hansel held out, not his thumb, but a little bone. The Witch felt of it and shook her head. "Oho!" she said, "you are a lean one! Come, Gretel, bring some raisins and candies, for Hansel must have more to eat."

As the Witch flew about, she had dropped her magic wand. Gretel picked it up, but the Witch did not see her. The ugly

creature hopped over to the oven door, and opened it wide.

"Come, Gretel mine," she sang, "peep in the oven; be steady. See if the gingerbread is ready."

Gretel shook her head. "I do not know what I have to do," she said.

"Just stand on tiptoe," said the Witch, "and bend your head forward."

"I am such a goose," said Gretel. "I do not know how. You will have to show me how to stand on tiptoe."

The Witch bent her head, and crept toward the oven, on tiptoe. Gretel waved the magic wand, and the door of Hansel's cage flew open. The two of them gave the Witch a great push, and she tumbled into the oven. "Ha, ha!" they cried.

One little push, bang!
Shut the door, clang!
When from the oven we take her,
She will be a cake from the baker,
By magic fire made red,
Changed into gingerbread!

Hansel and Gretel fell into each other's arms, and danced and shouted for joy. "The Witch is dead!" they cried. "Hurrah! Hurrah!"

Then Hansel ran into the house, and climbed to the top of it, and threw down apples, pears, oranges, cakes, and all kinds of candies, while Gretel caught them in her apron.

All at once, they heard a cry of joy, and their father and mother came running toward them through the trees. They took the children in their arms, first one and then the other, and they all laughed and cried together.

As Hansel and Gretel told the story of the old Witch, there came a great crash, and the magic oven fell to pieces, and out of it tumbled a gingerbread Witch.

"Ha!" cried the father. "She was caught in her own trap. The wood is now safe for our children to play in."

And they all laughed and clapped and danced together for joy.

THE TWELVE MONTHS[1]

A FRENCH FAIRY TALE

TWO sisters once lived together in a little cottage. Katinka, the older, sat all day making wishes; and Dobrunka had to do the work of the house. One day in January, Katinka began to wish for some violets. She called Dobrunka and said to her, "Go to the forest and bring me some violets, that I may wear them to the party this evening."

"O Sister, you know I cannot do that," said Dobrunka. "There are no violets under the snow."

"Hold your tongue," said her sister, "and do as I bid you. You must go to the forest and bring me some violets."

The poor girl went to the forest weeping. Everything was covered with snow. There was not even a path. She lost her way, and wandered about, hungry and cold.

At last she saw a light at the top of a hill. She climbed higher and higher until she came to the top of a great rock, where a fire was burning. Around the fire were twelve stones; and on each stone sat a tall man, wearing a long mantle and a hood upon his head. Three of these mantles were white like the falling snow. Three were green like the grass of the meadows. Three were golden like the sheaves of ripe wheat. And three were purple like the grapes of the vine.

Dobrunka knew at once that these were the twelve Months of the year. She could tell January by his long white beard. With a staff he was stirring the fire.

The poor girl was very much frightened. She drew near, and said, "My good sirs, please let me warm myself by your fire. I am freezing with the cold."

[1] *Bobbs-Merrill Third Reader*, by Clara B. Baker and Edna D. Baker. Indianapolis: The Bobbs-Merrill Co.

January nodded his head. "Why have you come here, my child?" he asked. "What are you looking for?"

"I am looking for violets," said Dobrunka.

"This is not the month for them," said January. "There are no violets in the time of the snow."

"I know it," said Dobrunka. "But my sister has asked me to bring her some, and I dare not go home without them."

Old January rose and gave his staff to a young man in a green mantle. "Brother March," he said, "this is your business."

March rose in turn, and stirred the fire with the staff, and look! the flames rose and the snow melted. The grass turned green under the trees; and flowers peeped through the grass. The violets opened; the earth was covered with them! It was spring!

"Make haste, my child, and gather your violets," said March.

Dobrunka gathered her hands full of violets. Then she thanked the twelve Months, and ran home. The fragrance of the violets filled the house.

"Where did you get these?" asked Katinka.

"Up on the mountain," said her sister. "The ground was blue with them."

"Why did you not bring more?" said Katinka, and she gave her sister no thanks. The next morning Katinka wished for some strawberries. She called Dobrunka, and said to her, "Go to the forest and bring me some strawberries."

"O Sister, you know I cannot do that," said Dobrunka. "There are no strawberries under the snow."

"Hold your tongue and do as I bid you," cried her sister. "Go to the forest at once and bring me a basket of strawberries."

The poor girl ran to the forest, and looked again for the light. When she reached it, she was trembling with the cold. The twelve Months sat about the fire, as before, while January held the staff.

"My good sirs," said Dobrunka, "please let me warm myself by your fire. I am freezing with the cold."

"Why have you come today?" asked January. "What are you looking for?"

"I am looking for strawberries," said she.

"This is not the time for them," said January. "There are no strawberries under the snow."

"I know it," said Dobrunka. "But my sister has asked me to bring her some strawberries, and I dare not go home without them."

Old January rose, and gave his staff to a man with a golden mantle. "Brother June," he said, "this is your business."

June rose, and stirred the fire with the staff, and look! the flames rose higher, and the snow melted. The earth grew green, and the trees were covered with leaves. The birds sang, and the flowers opened! It was summer! Hundreds of little white stars shone in the grass. Then they turned to bright red strawberries.

"Make haste, my child, and gather your strawberries," said June.

Dobrunka filled her basket with the strawberries. Then she thanked the twelve Months, and ran home. The fragrance of the strawberries filled the house.

"Where did you get these?" said Katinka.

"Up on the mountain," said her sister. "The ground was red with them."

"Why did you not bring more?" asked Katinka. And she ate the strawberries, and did not even thank poor Dobrunka.

The next day Katinka began to wish for some apples. "Go to the forest," she said to Dobrunka, "and bring me some apples."

"O Sister, how can you ask that?" said Dobrunka. "The trees are covered with ice and snow."

But Katinka took her by the arm, and put her out of the door. The poor girl ran at once to the mountain, and found the twelve Months, sitting about the fire.

"Are you here again, my child?" asked old January. "And what do you wish today?"

"Ah," said Dobrunka, "I must bring home some red apples, and I do not know where I shall find them."

Old January gave his staff to a man wearing a long purple mantle. "Brother September," he said, "this is your business."

September rose, and stirred the fire with the staff, and look! the flames rose and the snow melted. On the trees were yellow leaves which fell one by one. It was autumn! There were a few daisies in the grass. Dobrunka saw but one thing—an apple tree, covered with red apples.

"Make haste, my child, shake the tree," said September. She shook it, and an apple fell. She shook it again, and a second apple fell.

"Go home at once," said September.

Dobrunka thanked the twelve Months, and ran home with the two apples. Her sister was much surprised.

"Red apples in January! Where did you get them?"

"Up on the mountain," said Dobrunka. "There is a tree that is red with them."

"Why did you bring only two? You ate the rest on the way, I am sure."

"O Sister, I did not taste them. I was told to shake the tree twice, and only two apples fell."

Katinka ate the two apples. She had never tasted any so fine before.

"Dobrunka," said she, "give me my fur coat. I will go to the forest and find the tree, and I will shake it so hard that all the apples will fall."

Dobrunka tried to stop her, but she would not listen. She put on her fur coat, drew her hood over her head, and ran away to the forest.

Everything was covered with snow. There was not even a path. She lost her way, and wandered about, until at last she saw a light on the top of a hill. She climbed and climbed until she came to a fire, and there she saw the twelve Months, sitting each upon a stone.

She came up to the fire, and sat down with them, to warm herself. "Why have you come here?" asked January. "Where are you going?"

"What is that to you?" asked Katinka. "Where I come from and what I do, it is not your business to know." And she walked on into the forest.

January frowned, and lifted his staff above his head. The fire went out, the snow fell fast, and the wind blew. Katinka could not find her way. She called, but no one heard.

She did not come home again, and Dobrunka lived alone in the little cottage. But the twelve Months brought her their gifts in turn. And so she lived happily through all the year.

THE TALE OF PETER RABBIT[1]

BEATRIX POTTER

ONCE upon a time there were four little Rabbits, and their names were—

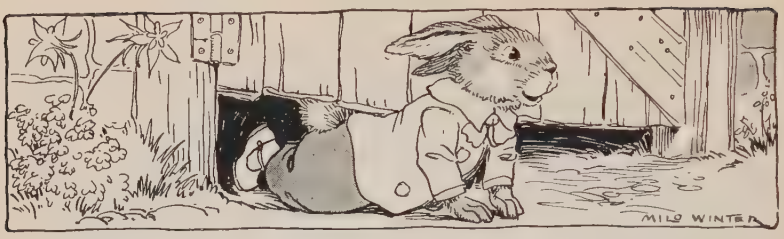
Flopsy,
Mopsy,
Cotton-tail,
and Peter.

They lived with their mother in a sand bank, underneath the root of a very big fir-tree.

"Now, my dears," said Mrs. Rabbit one morning, "you may go into the fields or down the lane, but don't go into Mr. McGregor's garden; your Father had an accident there; he was put in a pie by Mrs. McGregor. Now run along, and don't get into mischief. I am going out."

Then old Mrs. Rabbit took a basket and her umbrella and went through the wood to the baker's. She bought a loaf of brown bread and five currant buns.

[1] *The Tale of Peter Rabbit.* New York: Frederick Warne & Co., Ltd., publishers of the ORIGINAL *Peter Rabbit.*



Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries; but Peter, who was very naughty, ran straight away to Mr. McGregor's garden, and squeezed under the gate!

First he ate some lettuces and some French beans; and then he ate some radishes; and then, feeling rather sick, he went to look for some parsley.

But round the end of a cucumber frame, whom should he meet but—Mr. McGregor!

Mr. McGregor was on his hands and knees planting out young cabbages, but he jumped up and ran after Peter, waving a rake and calling out, "Stop, thief!"

Peter was most dreadfully frightened; he rushed all over the garden, for he had forgotten the way back to the gate. He lost one of his shoes among the cabbages, and the other shoe among the potatoes.

After losing them, he ran on four legs and went faster, so that I think he might have got away altogether if he had not unfortunately run into a gooseberry net, and got caught by the large buttons on his jacket. It was a blue jacket with brass buttons, quite new.

Peter gave himself up for lost, and shed big tears; but his sobs were overheard by some friendly sparrows, who flew to him in great excitement, and implored him to exert himself.

Mr. McGregor came up with a sieve, which he had intended to pop upon the top of Peter; but Peter wriggled out just in time, leaving his jacket behind him.

He rushed into the tool-shed, and jumped into a can. It would have been a beautiful thing to hide in, if it had not had so much water in it.

Mr. McGregor was quite sure that Peter was somewhere in the tool-shed, perhaps hidden underneath a flowerpot. He began to turn them over very carefully, looking under each.

Presently Peter sneezed—"Kertyschoo!" Mr. McGregor was after him in no time and tried to put his foot upon Peter, who jumped out of a window upsetting three plants. The window was too small for Mr. McGregor, and he was tired of running after Peter. He went back to his work.

Peter sat down to rest; he was out of breath and trembling with fright, and he had not the least idea which way to go. Also he was very damp with sitting in that can.

After a time he began to wander about, going lippity-lippity—not very fast, and looking all around.

He found a door in a wall; but it was locked, and there was no room for a fat little rabbit to squeeze underneath.

An old mouse was running in and out over the stone door-step, carrying peas and beans to her family in the wood. Peter asked her the way to the gate, but she had such a large pea in her mouth that she could not answer. She only shook her head at him. Peter began to cry.

Then he tried to find his way across the garden, but he became more and more puzzled. Presently, he came to a pond where Mr. McGregor filled his water-cans.

A white cat was staring at some goldfish; she sat very, very still, but now and then the tip of her tail twitched as if it were alive. Peter thought it best to go away without speaking to her; he had heard about cats from his cousin, little Benjamin Bunny.

He went back towards the tool-shed, but suddenly, quite close to him, he heard the noise of a hoe—sc-r-ritch, scratch, scratch, scritch. Peter scuttered underneath the bushes.

But presently, as nothing happened, he came out, and climbed upon a wheelbarrow, and peeped over. The first thing he saw was Mr. McGregor hoeing onions. His back was turned towards Peter, and beyond him was the gate!

Peter got down very quietly off the wheelbarrow, and

started running as fast as he could go, along a straight walk behind some black-currant bushes.

Mr. McGregor caught sight of him at the corner, but Peter didn't care. He slipped underneath the gate, and was safe at last in the wood outside the garden.

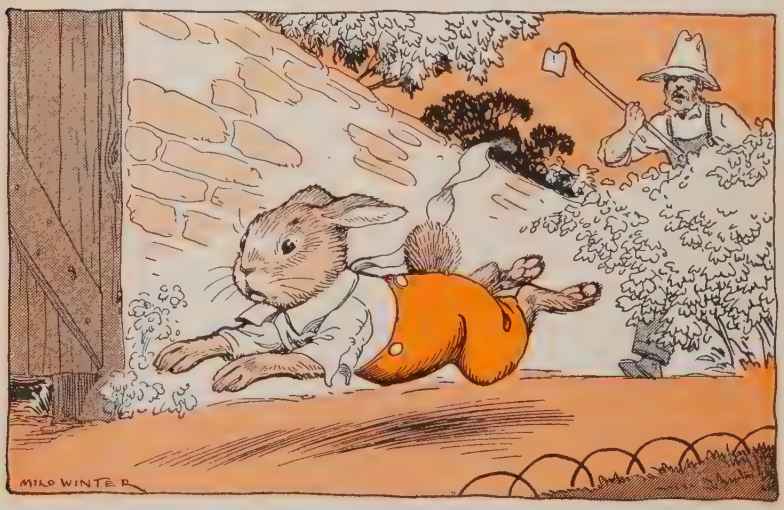
Mr. McGregor hung up the little jacket and the shoes for a scarecrow to frighten the blackbirds.

Peter never stopped running or looked behind him till he got home to the big fir-tree.

He was so tired that he flopped down upon the nice soft sand on the floor of the rabbit-hole, and shut his eyes. His mother was busy cooking; she wondered what he had done with his clothes. It was the second little jacket and pair of shoes that Peter had lost in a fortnight!

I am sorry to say that Peter was not very well during the evening. His mother put him to bed, and made some camomile tea; and she gave a dose of it to Peter! "One tablespoonful to be taken at bedtime."

But Flopsy, Mopsy, and Cotton-tail had bread and milk and blackberries for supper.



LITTLE BLACK SAMBO[1]

HELEN BANNERMAN

ONCE upon a time there was a little black boy, and his name was Little Black Sambo.

And his Mother was called Black Mumbo.

And his Father was called Black Jumbo.

And Black Mumbo made him a beautiful little Red Coat, and a pair of beautiful little Blue Trousers.

And Black Jumbo went to the Bazaar, and bought him a beautiful Green Umbrella, and a lovely little Pair of Purple Shoes with Crimson Soles and Crimson Linings.

And then wasn't Little Black Sambo grand?

So he put on all his fine clothes, and went out for a walk in the Jungle. And by and by he met a Tiger.

And the Tiger said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful little Red Coat."

So the Tiger said, "Very well, I won't eat you this time, but you must give me your beautiful little Red Coat."

[1]Reprinted by permission of Frederick A. Stokes Co., New York, authorized publishers of *The Story of Little Black Sambo.*

So the Tiger got poor Little Black Sambo's beautiful little Red Coat, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And Little Black Sambo went on, and by and by he met another Tiger, and it said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful little Blue Trousers."

So the Tiger said, "Very well, I won't eat you this time, but you must give me your beautiful little Blue Trousers."

So the Tiger got poor Little Black Sambo's beautiful little Blue Trousers, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And Little Black Sambo went on, and by and by he met another Tiger, and it said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful little Purple Shoes with Crimson Soles and Crimson Linings."

But the Tiger said, "What use would your shoes be to me? I've got four feet, and you've got only two; you haven't got enough shoes for me." But Little Black Sambo said, "You could wear them on your ears."

"So I could," said the Tiger; "that's a very good idea. Give them to me, and I won't eat you this time."

So the Tiger got poor Little Black Sambo's beautiful little Purple Shoes with Crimson Soles and Crimson Linings, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And by and by Little Black Sambo met another Tiger, and it said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful Green Umbrella." But the Tiger said, "How can I carry an umbrella, when I need all my paws for walking with?"

"You could tie a knot on your tail, and carry it that way," said Little Black Sambo.

"So I could," said the Tiger. "Give it to me, and I won't eat you this time."

So he got poor Little Black Sambo's beautiful Green Umbrella, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And poor Little Black Sambo went away crying, because the cruel Tigers had taken all his fine clothes.

Presently he heard a horrible noise that sounded like "Gr-r-r-r-rrrrrrr," and it got louder and louder. "Oh, dear!" said Little Black Sambo, "there are all the Tigers coming back to eat me up! What shall I do?" So he ran quickly to a palm-tree, and peeped around it to see what the matter was.

And there he saw all the Tigers fighting, and disputing which of them was the grandest.

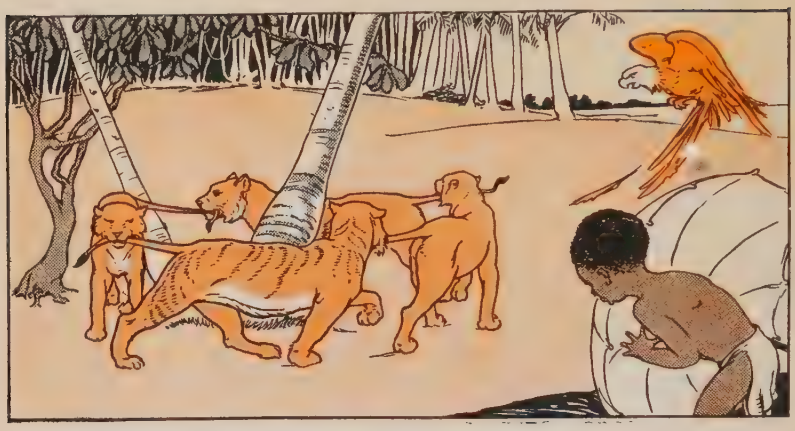
And at last they all got so angry that they jumped up and took off all the fine clothes, and began to tear each other with their claws, and bite each other with their great big white teeth.

And they came, rolling and tumbling right to the foot of the very tree where Little Black Sambo was hiding, but he jumped quickly in behind the umbrella. And the Tigers all caught hold of each other's tails, as they wrangled and scrambled, and so they found themselves in a ring round the tree.

Then when the Tigers looked very wee and very far away, Little Black Sambo jumped up, and called out, "Oh! Tigers! why have you taken off all your nice clothes? Don't you want them any more?" But the Tigers only answered "Gr-r-rrrrr!"

Then Little Black Sambo said, "If you want them, say so, or I'll take them away." But the Tigers would not let go of each other's tails, and so they could only say "Gr-r-r-r-rrrrrrr!" So Little Black Sambo put on all his fine clothes again and walked off.

And the Tigers were very, very angry, but still they would not let go of each other's tails. And they were so angry that they ran round the tree, trying to eat each other up, and



they ran faster and faster, till they were whirling round so fast that you couldn't see their legs at all.

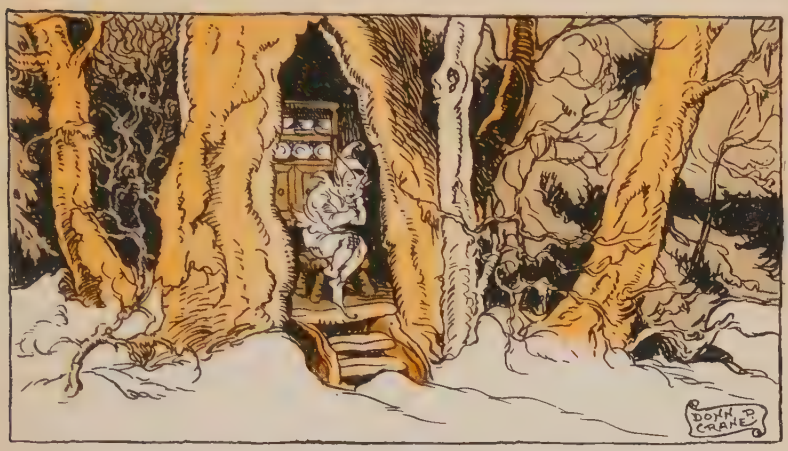
And they still ran faster and faster and faster, till they all just melted away, and there was nothing left but a great big pool of melted butter (or "ghi," as it is called in India) round the foot of the tree.

Now Black Jumbo was just coming home from his work, with a great big brass pot in his arms, and when he saw what was left of all the Tigers he said, "Oh! what lovely melted butter! I'll take that home to Black Mumbo for her to cook with." So he put it all into the great big brass pot, and took it home to Black Mumbo to cook with.

When Black Mumbo saw the melted butter, wasn't she pleased! "Now," said she, "we'll all have pancakes for supper!"

So she got flour and eggs and milk and sugar and butter, and she made a huge big plate of most lovely pancakes. And she fried them in the melted butter which the Tigers had made, and they were just as yellow and brown as little Tigers.

And then they all sat down to supper. And Black Mumbo ate Twenty-seven pancakes, and Black Jumbo ate Fifty-five, but Little Black Sambo ate a Hundred and Sixty-nine, because he was so hungry.



THE LITTLE GREEN ELF'S CHRISTMAS[1]

CAROLYN SHERWIN BAILEY

THE little Green Elf sat in his doorway. He had a very nice house. A long time ago, a rabbit had owned that same hollow tree, but the little Green Elf had lived there for years —ever since the cow ate the old Kobold, his father.

The house was very tidy inside. There was moss for a carpet. In the corner was the cupboard with clean acorn cups and saucers. An empty nest was the little Green Elf's bed, with oak-leaf pillows and spread. Usually, the little Green Elf was a merry fellow, but today he was sorrowful.

He sat in a bunch with his hands in his little green pockets. There were holes in his green coat and the wind blew in.

"Pretty sort of weather," he said in a gruff voice, because his throat was sore. "Not much to eat, and no thistle-down to pay the pixies for a new overcoat. Never knew such a year; brooks empty, milkweed crop failed, no pumpkin seeds to be had at any price. The nuts are all covered up with snow. Whew, but it's cold—and Christmas Eve as sure as I live."

"Chee, chee, tee tee, chee!" The little Green Elf stopped shivering and listened—

[1] *Stories and Rhymes for a Child.* Springfield, Mass.: Milton Bradley Co.

"Chee tee tee! Fine night, isn't it? How do you do down below there?"

"It's the lame squirrel," said the little Green Elf. "I thought he must be frozen this bitter weather, or starved. Not a nut has he been able to pick up since he caught his leg in the trap. Hello, up there—how are you?"

"All right," chirped a little voice. "Beautiful weather, isn't it?"

"I'm not so sure," said the elf. "Got anything to eat?"

"Plenty," came the piping voice. "There's fine bark on this tree and I'm chewing an icicle. I'm watching the Christmas trees going into town. Grand sight—you ought to be up here."

The little Green Elf took his hands out of his pockets. He began to whistle softly to himself. Then he took his pine-needle broom and swept the snow out of his house. Next he started off over the snow. He was not gone long. When he came back, he was dragging a hemlock branch. He carried it into the house. He stood it up in the middle of the floor. He made so much noise that one of the sleepy crickets woke up.

"What are you doing?" she said, peering in the door.

"Sh!" said the little Green Elf. "It's a Christmas tree for the lame squirrel. Don't tell him."

"Got any fixings for it?" said the cricket.

"Oh, a few," said the little Green Elf. "I'm going to hang on a bag of chestnuts I was saving for dinner tomorrow."

"Hold on," said the cricket. "I'll just waken a few fireflies to be lights on the tree."

A snow-bird fluttered by. "What's going on?" he twittered, looking in the door.

"Sh!" said the little Green Elf. "A Christmas tree for the lame squirrel."

"Wait a minute," said the snow-bird. "I'll bring a bunch of wheat to put on the top."

One of the frost fairies peered in. "You seem to be very busy. What are you doing?" she called out.

"Sh!" said the little Green Elf. "A Christmas tree for the lame squirrel."

"Oh, let me help," said the frost fairy. "I know where there is a whole pile of hickory nuts; and I'll put some frost crystals on the branches."

It was certainly a beautiful Christmas tree. The moon came out on purpose to see it. There it stood in the middle of the little Green Elf's parlor. From the top to the bottom it was shining with the fireflies for lights and the frost crystals. The wheat was hung. On every branch there were nuts and there were chains of pine needles.

After it was all finished, the little Green Elf and a friendly pixie went up to fetch the lame squirrel. They were a long time bringing him down. You see, he was so very lame and so hungry that he was weak.

While they were gone, something happened. Nobody ever found out who did it. Perhaps Santa Claus passed by, but wonderful things were left in the little Green Elf's parlor.

When he reached his door with the lame squirrel, he stood still. He rubbed his eyes to see if he were asleep.

The same Christmas tree was there, but it was ten times more beautiful. There were glow-worms, and fallen stars to make it brighter. There were hundreds of nuts, hazelnuts, butternuts, walnuts, chestnuts. There were bags of pumpkin seed and cans of milkweed. Best of all—on the very tiptop was a green overcoat for the little Green Elf.

All night long the lame squirrel sat up and ate nuts. All night the little Green Elf danced around the Christmas tree in his little green overcoat, and the rest of the wood folk—the pixies, the kobolds, the gnomes, and the fairies, all came out and danced, too, they were so glad.

When morning came, the little Green Elf looked out of his door. The sun was shining. He was warm.

"Beautiful weather," he said. "Best Christmas I ever spent!"

"That's so," said the lame squirrel through a mouthful of nuts.

LITTLE DOG AND BIG DOG[1]

MAUD LINDSAY

ONCE upon a time there were two dogs who were great friends. One of them was small and one was large, and they were called Little Dog and Big Dog all the days of their lives, and had no other names.

Little Dog barked at everything he saw. He barked at the cat and he barked at the kittens; he barked at the cow and he barked at the calf; he barked at his own shadow; and he even barked at the moon in the sky with a "Bow-wow-wow!" and a "Bow-wow-wow!"

Big Dog had a very loud bark, "Bow-wow! Bow-wow!" but he barked only when he had something to say. And everybody listened to him.

Now one day as the two dogs sat together in the sunshine, Big Dog said to Little Dog:

"Come, let us go to see our friend, the king."

Little Dog thought this was a splendid plan, and they started at once.

Big Dog walked along the road with his tail curled over his back, and his head held high. "There is no need of haste," he said, but Little Dog thought there must be.

"I shall get there first," he called, as he scampered ahead, but presently he came back as fast as he had gone.

"Oh, Big Dog, Big Dog," he said, "we cannot go to see the king."

"Why not?" asked Big Dog. "Has he gone away from home?"

"I know nothing about that," answered Little Dog, who was almost out of breath, "but a little farther on there is a great river, and we can never get across."

[1] *A Story Garden for Little Children.* Boston: Lothrop, Lee & Shepard Co.

But Big Dog would not turn back. "I must see this great river," he said, and he walked on as quietly as before. Little Dog followed him, and when they came to the river Big Dog jumped in, splish! splash! and began to swim.

"Wait, wait," cried Little Dog, but Big Dog only answered, "Don't be afraid."

So in jumped Little Dog, splish! splash! too, for he did not want to be left behind. He was terribly frightened, but he paddled himself along with his four feet just as he saw Big Dog doing, and when he was safe across the river, which was not half so wide as he had thought, he barked at it as if he had never been afraid at all.

"Bow-wow-wow-wow! You cannot keep us from the king," he said, and he was off and away before Big Dog had shaken the water from his coat. But in less time than it takes to tell it, Big Dog spied him running back with his tail hanging down and his ears drooping.

"Oh, Big Dog, Big Dog!" he cried. "We cannot go to see the king, for in the wood yonder there is a bear, and she will eat us both for her supper. I heard her say so myself."

Then Big Dog made haste to the wood, barking loudly:

"Bow-wow! Bow-wow! I am not afraid! I am not afraid!" and when the bear heard him she ran to her home as fast as she could.

"I can eat honey for my supper," she said; and the two dogs saw no more of her.

Now by this time Little Dog had run so fast and barked so much that he was tired. "I do not want to go to see the king," he said; and he lay down in the road and put his head between his two front paws.

But Big Dog said, "I smell a bone," and Little Dog jumped up in a hurry again. Sniff! sniff!—where could it be? The two dogs put their noses close to the ground and followed the scent till they came to the turn of the road; and there sat a charcoal burner eating his supper of bread and mutton chops by his fire.

Little Dog wanted to run up and beg for something, but

Big Dog would not go with him. "It is more polite to wait," he said; and he sat down on the other side of the road. Little Dog sat down beside him, and they waited and waited; but at last the man finished his chops and threw the bones to the dogs, which was just what Big Dog had hoped he would do. Oh, how good they tasted!

"Where shall we sleep tonight?" asked Little Dog, when he had eaten his share.

"Oh, never fear," answered Big Dog, "we will find a place;" and when they had gone on their way they very soon came to a house in the wood. The door was open, and Big Dog put his head inside to see if anybody was at home. Nobody lived there, however, but a barn swallow, so the dogs went in and lay down to rest on some hay in the corner.

"We must be off early," said Big Dog; but when they woke up next morning the door was fastened tight; for the wind had blown by in the night and slammed it into its place. When Big Dog saw this he was in great distress.

"Oh, Little Dog! Little Dog!" he cried, "I fear we can never go to see the king, for the door is closed, and there is no one to open it."

"But we can go through the hole under the door," answered Little Dog; and when Big Dog looked, there, sure enough, at the bottom of the door, where a board had rotted away, was a hole just large enough for a little dog to creep through. Little Dog put his nose through and his head through, and then wriggle, wriggle, he was out and barking merrily.

"Come on, Big Dog," he called; but Big Dog could not go. He could not even get his head through the hole.

"You must go on alone," he said to Little Dog," and when you have come to the king's palace, and have told him about me, perhaps he will send me aid."

But Little Dog did not wait until he reached the king's palace to ask for help. "Bow-wow-wow-wow! Listen to me," he barked, as he ran down the road. "Big Dog, my friend, is shut up in the house in the wood, and cannot go to see the king. Bow-wow-wow-wow!"

At first there were only birds to hear him, but presently he saw a woodcutter with an axe on his shoulder.

"Bow-wow-wow-wow! Listen to me," barked Little Dog. "Big Dog, my friend, is shut up in the house in the wood and cannot go to see the king. Bow-wow-wow-wow!" But the woodcutter did not understand a word he said.

"Whew! whew!" he whistled, which meant, "Come, little doggie, follow me;" but Little Dog had no time to play.

He hurried on as fast as he could, and by and by he met the woodcutter's wife going to town with a basket of eggs on her arm. "Bow-wow-wow-wow! Listen to me. Big Dog, my friend, is shut up in the house in the wood, and cannot go to see the king," barked Little Dog. But the woodcutter's wife did not understand a word he said.

"You noisy little dog," she cried. "You have startled me so that it is a wonder every egg in my basket is not broken," and she shook her skirts to get rid of him.

"Nobody will listen to me," thought Little Dog, as he scampered on, but just then he spied a little boy with a bundle of sticks on his back. He was the woodcutter's little boy; and—do you believe it?—he understood every word that Little Dog said, and followed him to the house.

When they drew near they heard Big Dog calling for help: "Bow-wow! Bow-wow! Come and let me out. Come and let me out."

"Bow-wow! We are coming," answered Little Dog.

"We are coming," said the woodcutter's little boy; and the very next minute Big Dog was free.

The king's palace was not far from the wood, and the two dogs were soon at their journey's end. The king was so pleased to see them that he made a great feast for them, and invited the woodcutter's little boy because he was their friend.

After the feast Big Dog and Little Dog were sent home in the king's own carriage; and all the rest of their lives they were even better friends than before they went traveling together.

OLÉ SHUT-EYES[1]

THERE is nobody in all the world who can tell so many stories as Olé Shut-eyes! And such stories as he can tell!

When night is drawing on, and the children are sitting round the table as good as possible, in walks Olé Shut-eyes. He comes so quietly up the stairs without his shoes, and opens the door so softly that nobody hears him; and, puff! he sends a shower of milk into their eyes in such a fine spray that no one can see it. They can't keep their eyes open after that, and so they never see him. He steals behind them and breathes upon their necks, making their heads as heavy as lead, but he never hurts them. He does it all out of kindness. He only wants them to be quiet, and the best way to make them quiet is to have them in bed. When they are settled there, he can tell them his stories.

As soon as the children are asleep, Olé Shut-eyes seats himself upon their beds. His clothes are all of silk but it is impossible to tell the color for it shimmers green, red and blue every time he turns. He has an umbrella under each arm. One has pictures on it and this he holds over the good children and then they dream the most delightful stories all night long. The other umbrella has no pictures on it and he holds this one over the children who have been naughty, and then they sleep heavily till the morning and have no dreams at all.

[1]By permission, from *Hans Christian Andersen's Fairy Tales*, Everyman's Library. Published by E. P. Dutton & Co., New York City.

I am now going to tell you about a little boy to whom Olé Shut-eyes went to tell stories every night for a whole week. His name was Hialmar. This is one of the stories.

As soon as Hialmar was in bed, Olé Shut-eyes touched all the furniture in the room with his little wooden wand, and everything began to talk. They all talked about themselves. There was a big picture in a gilt frame hanging over the chest of drawers. In it one saw tall, old trees, flowers growing in the grass, and a lake with a river flowing from it round behind a wood, past many castles and away to the open sea.

Olé Shut-eyes touched the picture with his wand, and the birds in it began to sing, the branches of the trees moved, and the clouds scudded along.

Now Olé Shut-eyes lifted little Hialmar up close to the

frame, and Hialmar put his leg right into the picture among the long grass, and there he stood. The sun shone down upon him through the branches of the trees. He ran to the water and got into a little boat which lay there. It was painted red and white and the sails shone like silver. Six swans, all with golden crowns round their necks and a shining blue star upon their heads, drew the boat past the dark green woods, where the trees told stories about robbers and witches, and the flowers told other stories about the pretty little elves, and all that the butterflies had told them.

Beautiful fish with gold and silver scales swam after the boat; every now and then they sprang out of the water and back again with a splash. Red and blue birds, large and small, flew in two long lines behind them; the gnats buzzed and the cockchafers boomed; they all wanted to go with Hialmar, and each of them had a story to tell.

That was a sailing trip indeed! Sometimes the woods were thick and dark and sometimes they were like beautiful gardens full of sunshine and flowers, and among them were castles of glass and marble. Princesses stood upon the balconies, and they were all little girls whom Hialmar knew.

They stretched out their hands, each one holding the most beautiful sugar pig which any cake woman could sell. Hialmar took hold of one end of the pig as they sailed by, and the princess held the other tight, and each had a share, she the smaller and Hialmar the bigger! Little princes stood sentry by each castle. They saluted with golden swords, and showered down sugar-plums and tin soldiers. They were princes indeed!

Hialmar sailed on and on, through great halls and right through a town. He sailed through the town where the nurse lived who took care of him when he was a very little boy and who loved him. She nodded and waved to him and sang a pretty little song which she had written herself and sent to Hialmar. All the birds sang, too, the flowers danced on their stalks and the old trees nodded, just as if Olé Shut-eyes were telling them stories.

JOHNNY CHUCK'S SECRET[1]

THORNTON W. BURGESS

JOHNNY CHUCK pushed up the last bit of gravel from the hole he had dug between the roots of the old apple tree in a corner of the Green Meadows. He smoothed it down on the big, yellow mound he had made in front of his door. Then he sat up very straight on top of the mound, brushed his coat, shook the sand from his trousers, and carefully cleaned his hands.

After he had rested a bit, he turned around and looked at his new home, for that is what it was, although he had not come there to live yet, and no one knew of it, no one but jolly, round, red Mr. Sun, who, peeping between the branches of the old apple tree, had caught Johnny Chuck at work. But *he* wouldn't tell, not jolly Mr. Sun! Looking down from the blue sky every day he sees all sorts of queer things and he learns all kinds of secrets, does Mr. Sun, but he never, never tells. No, Sir! Mr. Sun never tells one of them, not even to Old Mother West Wind when at night they go down together behind the Purple Hills.

So jolly, round, red Mr. Sun just smiled and smiled when he discovered Johnny Chuck's secret, for that is just what the new home under the apple tree was—a secret. Not even the Merry Little Breezes, who find out almost everything, had discovered it.

Johnny Chuck chuckled to himself as he planned a back door, a beautiful back door, hidden behind a tall clump of meadow grass where no one would think to look for a door. When he had satisfied himself as to just where he would put it, he once more sat up very straight on his nice, new mound and looked this way and looked that way to be sure that no one was near. Then he started for his old home along a secret little path he had made for himself.

Pretty soon he came to the Lone Little Path that went past his own home. He danced and he skipped along the

[1] *Mother West Wind's Children.* Boston: Copyrighted by Little, Brown & Co.

Lone Little Path, and, because he was so happy, he tried to turn a somersault. But Johnny Chuck was so round and fat and roly-poly that he just tumbled over in a heap.

"Well, well, well! What's the matter with you?" said a voice close beside him before he could pick himself up. It was Jimmy Skunk, who was out looking for some beetles for his dinner. Johnny Chuck scrambled to his feet and looked foolish, very foolish indeed.

"There's nothing the matter with me, Jimmy Skunk," said Johnny. "There's nothing the matter with me. It's just because I've got a secret."

"A secret!" cried Jimmy Skunk. "What is it?"

"Yes, a secret, a really, truly secret," said Johnny Chuck, and looked very important.

"Tell me, Johnny Chuck. Come on, tell just *me*, and then we'll have the secret together," begged Jimmy Skunk.

Now Johnny Chuck was so tickled with his secret that it seemed as if he *must* share it with someone. He just couldn't keep it to himself any longer.

"You won't tell anyone?" said Johnny Chuck.

Jimmy Skunk promised that he wouldn't tell a soul.

"Cross your heart," commanded Johnny Chuck.

Jimmy Skunk crossed his heart.

Then Johnny Chuck looked this way and looked that way to be sure that no one was listening. Finally he whispered in Jimmy Skunk's ear:

"I've got a new home under the old apple tree in a corner of the Green Meadows," said Johnny Chuck.

Of course Jimmy Skunk was very much surprised and very much interested, so Johnny Chuck told him all about it.

"Now, remember, it's a secret," said Johnny Chuck, as Jimmy Skunk started off down the Lone Little Path across the Green Meadows, to look for some beetles.

"I'll remember," said Jimmy Skunk.

"And don't tell!" called Johnny Chuck.

Jimmy Skunk promised that he wouldn't tell. Then Johnny Chuck started off up the Lone Little Path, whistling,

and Jimmy Skunk trotted down the Lone Little Path onto the Green Meadows.

Jimmy Skunk was thinking so much about Johnny Chuck's new home that he quite forgot to look for beetles, and he almost ran into Peter Rabbit.

"Hello, Jimmy Skunk," said Peter Rabbit, "can't you see where you are going? It must be you have something on your mind; what is it?"

"I was thinking of Johnny Chuck's new home," said Jimmy Skunk.

"Johnny Chuck's new home!" exclaimed Peter Rabbit. "Has Johnny Chuck got a new home? Where is it?"

"Under the roots of the old apple tree in a corner of the Green Meadows," said Jimmy Skunk, and then he clapped both hands over his mouth. You see he hadn't really meant to tell. It just slipped out.

"Oh, but it's a secret!" cried Jimmy Skunk. "It's a secret, and you mustn't tell. I guess Johnny Chuck won't mind if you know, Peter Rabbit, but you mustn't tell anyone else." Peter Rabbit promised he wouldn't.

Now Peter Rabbit is very inquisitive, very inquisitive indeed. So as soon as he had parted from Jimmy Skunk he made up his mind that he must see the new home of Johnny Chuck. So off he started as fast as he could go towards the old apple tree in a corner of the Green Meadows. Halfway there he met Reddy Fox.

"Hello, Peter Rabbit! Where are you going in such a hurry?" asked Reddy Fox.

"Over to the old apple tree to see Johnny Chuck's new home," replied Peter Rabbit as he tried to dodge past Reddy Fox. Then of a sudden he remembered and clapped both hands over his mouth.

"Oh, but it's a secret, Reddy Fox. It's a secret, and you mustn't tell!" cried Peter Rabbit.

But Reddy Fox wouldn't promise that he wouldn't tell, for in spite of his handsome coat and fine manners, Reddy Fox is a scamp. And, besides, he has no love for Johnny Chuck, for he has not forgotten how Johnny Chuck once made him run and called him a "'fraid cat."

So when Reddy Fox left Peter Rabbit he grinned a wicked grin and hurried off to find Bobby Coon. He met him on his way to the Laughing Brook. Reddy Fox told Bobby Coon all about Johnny Chuck's secret and then hurried away after Peter Rabbit, for Reddy Fox also is very inquisitive.

Bobby Coon went on down to the Laughing Brook. There he met Billy Mink and told him about the new home Johnny Chuck had made under the old apple tree in a corner of the Green Meadows.

Pretty soon Billy Mink met Little Joe Otter and told him.

Then Little Joe Otter met Jerry Muskrat and told him.

Jerry Muskrat saw Blacky the Crow and told him, and Great-Grandfather Frog heard him.

Blacky the Crow met his first cousin, Sammy Jay, and told him.

Sammy Jay met Happy Jack Squirrel and told him.

Happy Jack met his cousin, Striped Chipmunk, and told him.

Striped Chipmunk passed the house of old Mr. Toad and told him.

The next morning, very early, before Old Mother West Wind had come down from the Purple Hills, Johnny Chuck stole over to his new home to begin work on his new back door. He had hardly begun to dig when he heard someone cough right behind him. He whirled around and there sat Peter Rabbit looking as innocent and surprised as if he had really just discovered the new home for the first time.

"What a splendid new home you have, Johnny Chuck!" said Peter Rabbit.

"Y—e—s," said Johnny Chuck, slowly. "It's a secret," he added suddenly. "You won't tell, will you, Peter Rabbit?"

Peter Rabbit promised that he wouldn't tell. Then Johnny Chuck felt better and went back to work as soon as Peter Rabbit left. He had hardly begun, however, when someone just above him said: "Good morning, Johnny Chuck."

Johnny Chuck looked up and there in the old apple tree sat Blacky the Crow and his cousin, Sammy Jay.

Just then there was a rustle in the grass and out popped Billy Mink and Little Joe Otter and Jerry Muskrat and Happy Jack Squirrel and Striped Chipmunk and Bobby Coon. When Johnny Chuck had recovered from his surprise and looked over to the doorway of his new home there sat Reddy Fox on Johnny Chuck's precious new mound. It seemed as if all the little meadow people were there, all but Jimmy Skunk, who wisely stayed away.

"We've come to see your new home," said Striped Chipmunk, "and we think it's the nicest home we've seen for a long time."

"It's so nicely hidden away, it's really quite secret," said Reddy Fox, grinning wickedly.

Just then up raced the Merry Little Breezes and one of them had a message for Johnny Chuck from Great-Grandfather Frog. It was this:

"Whisper a secret to a friend and you shout it in the ear of the whole world."

After everyone had admired the new home, they said good-by and scattered over the Green Meadows. Then Johnny Chuck began to dig again, but this time he wasn't making his new back door. No indeed! Johnny Chuck was digging at that new mound of yellow gravel of which he had been so proud. Jolly, round, red Mr. Sun blinked to be sure that he saw aright, for Johnny Chuck was *filling up his new home* between the roots of the old apple tree. When he got through, there wasn't any new home.

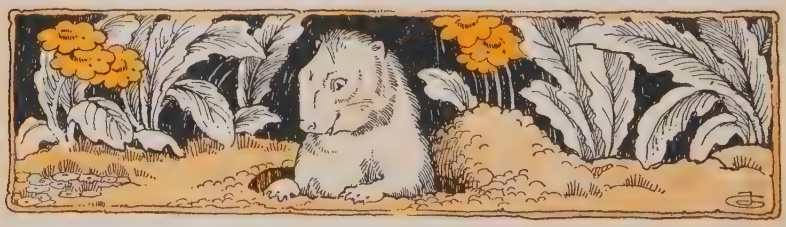
Then Johnny Chuck brushed his coat carefully, shook the sand out of his trousers, wiped his hands, and started off for his old home. And this time he didn't take his special hidden path, for Johnny Chuck didn't care who saw him go.

Late that afternoon, Johnny Chuck sat on his old doorstep, with his chin in his hands, watching Old Mother West Wind gathering her Merry Little Breezes into the big bag in which she carries them to their home behind the Purple Hills.

" 'Whisper a secret to a friend and you shout it in the ear of the whole world.' Now what did Great-Grandfather Frog mean by that?" thought Johnny Chuck. "Now I didn't tell anybody but Jimmy Skunk and Jimmy Skunk didn't tell anyone but Peter Rabbit and—and—"

Then Johnny Chuck began to chuckle and finally to laugh. " 'Whisper a secret to a friend and you shout it in the ear of the whole world.' My gracious, what a loud voice I must have had and didn't know it!" said Johnny Chuck, wiping the tears of laughter from his eyes.

And the next day Johnny Chuck started to make a new home. Where? Oh, that's Johnny Chuck's secret. And no one but jolly, round, red Mr. Sun has found it out yet.



CHRISTMAS AT THE HOLLOW TREE INN[1]

ALBERT BIGELOW PAINE

The Story Teller told the last Hollow Tree story on Christmas Eve. It was snowing outside, and the little lady was wondering how it was in the far Deep Woods.

ONCE upon a time, he said, when the Robin, and Turtle, and Squirrel, and Jack Rabbit had all gone home for the winter, nobody was left in the Hollow Tree except the 'Coon and 'Possum and the old black Crow. Of course the others used to come back and visit them pretty often, and Mr. Dog, too, now that he had got to be good friends with all the Deep Woods people, and they thought a great deal of him when they got to know him better. Mr. Dog told them a lot of things they had never heard of before, things that he'd learned at Mr. Man's house, and maybe that's one reason why they got to liking him so well.

He told them about Santa Claus, for one thing, and how the old fellow came down the chimney on Christmas Eve to bring presents to Mr. Man and his children, who always hung up their stockings for them, and Mr. Dog said that once he had hung up his stocking, too, and got a nice bone in it, that was so good he had buried and dug it up again as much as six times before spring. He said that Santa Claus always

[1] *The Hollow Tree and Deep Woods Book.* New York: Harper & Bros.

came to Mr. Man's house, and that whenever the children hung up their stockings they were always sure to get something in them.

Well, the Hollow Tree people had never heard of Santa Claus. They knew about Christmas, of course, because everybody, even the cows and sheep, know about that; but they had never heard of Santa Claus. You see, Santa Claus only comes to Mr. Man's house, but they didn't know that, either, so they thought if they just hung up their stockings he'd come there, too, and that's what they made up their minds to do. They talked about it a great deal together, and Mr. 'Possum looked over all his stockings to pick out the biggest one he had, and Mr. Crow he made himself a new pair on purpose. Mr. 'Coon said he never knew Mr. Crow to make himself such big stockings before, but Mr. Crow said he was getting old and needed things bigger, and when he loaned one of his new stockings to Mr. 'Coon, Mr. 'Coon said, "That's so," and that he guessed they were about right after all. They didn't tell anybody about it at first, but by and by they told Mr. Dog what they were going to do, and when Mr. Dog heard it he wanted to laugh right out. You see, he knew Santa Claus never went anywhere except to Mr. Man's house, and he thought it would be a great joke on the Hollow Tree people when they hung up their stockings and didn't get anything.

But by and by Mr. Dog thought about something else. He thought it would be too bad, too, for them to be disappointed that way. You see, Mr. Dog liked them all now, and when he had thought about that a minute he made up his mind to do something. And this is what it was—he made up his mind to play Santa Claus!

He knew just how Santa Claus looked, 'cause he'd seen lots of his pictures at Mr. Man's house, and he thought it would be great fun to dress up that way and take a bag of presents to the Hollow Tree while they were all asleep and fill up the stockings of the 'Coon and 'Possum and the old black Crow. But first he had to be sure of some way of

getting in, so he said to them he didn't see how they could expect Santa Claus, their chimneys were so small, and Mr. Crow said they could leave their latchstring out downstairs, which was just what Mr. Dog wanted. Then they said they were going to have all the folks that had spent the summer with them over for Christmas dinner and to see the presents they had got in their stockings. They told Mr. Dog to drop over, too, if he could get away, and Mr. Dog said he would, and went off laughing to himself and ran all the way home because he felt so pleased at what he was going to do.

Well, he had to work pretty hard, I tell you, to get things ready. It wasn't so hard to get the presents as it was to rig up his Santa Claus dress. He found some long wool out in Mr. Man's barn for his white whiskers, and he put some that wasn't so long on the edges of his overcoat and boot tops and around an old hat he had. Then he borrowed a big sack he found out there, too, and fixed it up to swing over his back, just as he had seen Santa Claus do in the pictures. He had a lot of nice things to take along. Three tender young chickens he'd borrowed from Mr. Man, for one thing, and then he bought some new neckties for the Hollow Tree folks all around, and a big striped candy cane for each one, because candy canes always looked well sticking out of a stocking. Besides all that, he had a new pipe for each, and a package of tobacco. You see, Mr. Dog lived with Mr. Man, and didn't ever have to buy much for himself, so he had always saved his money. He had even more things than that, but I can't remember just now what they were; and when he started out, all dressed up like Santa Claus, I tell you his bag was pretty heavy, and he almost wished before he got there that he hadn't started with quite so much.

It got heavier and heavier all the way, and he was glad enough to get there and find the latchstring out. He set his bag down to rest a minute before climbing the stairs, and then opened the doors softly and listened. He didn't hear a thing except Mr. Crow and Mr. 'Coon and Mr. 'Possum breathing pretty low, and he knew they might wake up any

minute, and he wouldn't have been caught there in the midst of things for a good deal. So he slipped up just as easy as anything, and when he got up in the big parlor room he almost had to laugh right out loud, for there were the stockings sure enough, all hung up in a row, and a card with a name on it over each one telling who it belonged to.

Then he listened again, and all at once he jumped and held his breath, for he heard Mr. 'Possum say something. But Mr. 'Possum was only talking in his sleep, and saying, "I'll take another piece, please," and Mr. Dog knew he was dreaming about the mince pie he'd had for supper.

So, then he opened his bag and filled the stockings. He put in mixed candy and nuts and little things first, and then the pipes and tobacco and candy canes, so they'd show at the top, and hung a nice dressed chicken outside. I tell you, they looked fine! It almost made Mr. Dog wish he had a stocking of his own there to fill, and he forgot all about them waking up, and sat down in a chair to look at the stockings. It was a nice rocking chair, and over in a dark corner where they wouldn't be apt to see him, even if one of them did wake up and stick his head out of his room, so Mr. Dog felt pretty safe now, anyway. He rocked softly, and looked and looked at the nice stockings, and thought how pleased they'd be in the morning, and how tired he was. You've heard about people being as tired as a dog; and that's just how Mr. Dog felt. He was so tired he didn't feel a bit like starting home, and by and by—he never did know how it happened—but by and by Mr. Dog went sound asleep right there in his chair, with all his Santa Claus clothes on.

And there he sat, with his empty bag in his hand and the nice full stockings in front of him, all night long. Even when it came morning and began to get light Mr. Dog didn't know it; he just slept right on, he was that tired. Then pretty soon the door of Mr. 'Possum's room opened and he poked out his head. And just then the door of Mr. 'Coon's room opened and he poked out his head. Then the door of the old black Crow opened and out poked his head. They all looked

toward the stockings, and they didn't see Mr. Dog, or even each other, at all. They saw their stockings, though, and Mr. 'Coon said all at once:

"Oh, there's something in my stocking!"

And then Mr. Crow says: "Oh, there's something in my stocking, too!"

And Mr. 'Possum says: "Oh, there's something in all our stockings!"

And with that they gave a great hurrah all together, and rushed out and grabbed their stockings and turned around just in time to see Mr. Dog jump right straight up out of his chair, for he did not know where he was the least bit in the world.

"Oh, there's Santa Claus himself!" they all shouted together, and made a rush for their rooms, for they were scared almost to death. But it all dawned on Mr. Dog in a second, and he commenced to laugh and hurrah to think what a joke it was on everybody. And when they heard Mr. Dog laugh they knew him right away, and they all came up and looked

at him, and he had to tell just what he'd done and everything; so they emptied out their stockings on the floor and ate some of the presents and looked at the others, until they almost forgot about breakfast, just as children do on Christmas morning.

Then Mr. Crow said, all at once, that he'd make a little coffee, and that Mr. Dog must stay and have some, and by and by they made him promise to spend the day with them and be there when the Robin and the Squirrel and Mr. Turtle and Jack Rabbit came, which he did.

And it was snowing hard outside, which made it a nicer Christmas than if it hadn't been, and when all the others came they brought presents, too. And when they saw Mr. Dog dressed up as Santa Claus and heard how he'd gone to sleep and been caught, they laughed and laughed. And it snowed so hard that they had to stay all night, and after dinner they sat around the fire and told stories. And they had to stay the next night, too, and all that Christmas week. And I wish I could tell you all that happened that week, but I can't, because I haven't time. But it was the very nicest Christmas that ever was in the Hollow Tree, or in the Big Deep Woods anywhere.

And this, said the Story Teller, is the very last Hollow Tree story, and there will be no more, for they all came out through Mr. Dog, and Mr. Dog has gone away now into that Far Land of Evening where all good dogs go to when they get very, very old. He was friends with the Hollow Tree people to the last, and when he got too old to visit them, they used to come to see him, sometimes at night, when Mr. Man was asleep. And when Mr. Dog went away on his long journey beyond the sunset they were all so sorry, for they knew that no other Mr. Dog would ever be friends with them, and they were very sad in the Hollow Tree for a long time.

Then here's good-by to the old black Crow,
  And the rest, with a one, two, three!
And here's good-by to the Hollow, Hollow, Hollow—
  Good-by to the Hollow Tree.

HOW BINGO LOST HIS SPOTS[1]

HELEN HILL AND VIOLET MAXWELL

BINGO was a nice little puppy and a dear little puppy. He played with Charlie and Topsy all day long. He frisked around and barked "Yap, yap," for though he was getting to be a big little puppy, he could not yet say "Bow-wow," though you may be sure he tried to over and over again.

Charlie and Topsy and Bingo had lots of fun playing together and, when Charlie was playing with them, Topsy and Bingo were always good; but sometimes, when Topsy and Bingo played alone together, they were as bad as bad could be and got into all kinds of mischief—especially Bingo.

Yes, Bingo could think up the *naughtiest* things to do! He liked to dig in the flower beds and bury bits of sticks that he pretended were bones. That was lots of fun for Bingo but very bad for the flowers! And he liked to go into people's bedrooms and hide their bedroom slippers.

But most of all he liked to eat up the carpet in the dining

[1] From *Charlie and His Puppy, Bingo,* by Helen Hill and Violet Maxwell. Reprinted by special arrangement with The Macmillan Co., publishers, New York City.

room. Oh, my goodness! What fun Bingo did have with that carpet! He would hold one corner in his mouth and he would waggle his tail and scrabble with his paws and he would growl and growl and he would chew at that carpet till the wonder was he did not chew it all up.

Yes, Bingo thought up all these naughty things to do when he was playing by himself and he also tried to imitate the things that Topsy did. Topsy was very fond of climbing, and he could climb beautifully. He hardly ever knocked anything down. No indeed! Topsy could jump straight on to the mantelpiece and walk among the ornaments and not knock a single one down!

Charlie's Mother and his Auntie did not like Topsy to do this. They were afraid that some day he might throw something down—but he never did. Bingo thought that he would love to be able to climb like that. He looked at Topsy with admiring eyes and this made Topsy all the more anxious to show off.

Sometimes Topsy would climb up the dining-room curtains all the way to the top, and that made Charlie's Mother and his Auntie very angry, because his little sharp claws made scratches on the curtains. Then they would shake them hard so that Topsy would have to climb down. He *would not* learn that he must not do it again.

For Topsy loved to show off. He knew that he could climb better than anybody in the house and so he wanted to do it all the time, and the more he did it the more Bingo wanted to show Topsy that he could climb as well. But of course he could not.

One reason was that Bingo could not *jump* as high as Topsy. A little dog never *can* jump as high as a kitten. They are not made that way. So when Bingo wanted to climb he had to scramble up with his paws and he always knocked against something or other which would come down with a crash and a bang and somebody would say, "Oh, you bad Bingo, you have broken something again!" It was very discouraging.

One day Charlie and his Mother and his Auntie had gone

out. They had gone downtown to do some shopping so they had decided to leave Bingo at home, as one cannot very well take a little dog into a department store.

So Topsy and Bingo were left all alone with nobody to look after them but Jane, and she was not much good, as she was feeling very sleepy and had gone up to the attic to sleep.

Topsy and Bingo decided that they would have a glorious time with nobody to interfere with them, no matter what mischief they might be up to.

First they went into the dining room and they had a grand time playing with the rug. This, as you know, was one of Bingo's favorite games and he showed Topsy exactly how to play it—how you pretend that the rug is a wild animal, and how you grab the end in your mouth and kick and scrabble with your paws and growl in a low and dreadful voice. Topsy thought that this was a grand game. He liked the growling part especially. You should have heard the ferocious growls that Topsy made. Bingo felt quite frightened, although he knew it was only in fun.

When they got tired of that game, they went into the kitchen to see what interesting things they could find to do there. And, of course, Topsy began to climb—yes, he climbed up on everything in the kitchen except on the kitchen stove. He was too wise a kitten to do that. He climbed up on to the window sill and on to the table and on to the sink. Then he jumped up on to the kitchen dresser and climbed to the very top shelf, where he walked in and out among the plates, and yet he did not knock a single one down! Every now and then Topsy looked down at Bingo and tossed his head, as if to say, "Don't you wish *you* could do it, too?" Bingo was wild with excitement. He jumped up on his hind legs and barked, "Yap, yap, yap!" in his funny, hoarse little voice.

At last he *determined* that he would climb up on the kitchen dresser, too. Yes, he would climb up to the very top shelf and show Topsy that he could climb, too!

There was a chair close to the kitchen dresser and Bingo

first managed to climb up on that, then he scrambled up on to the dresser. He felt very proud when he looked down to the floor and saw what a height he had climbed to. Topsy was still up on the top shelf looking down at him with his head on one side.

Bingo then stood up on his hind legs and he put his paws up on the next shelf—but, oh, dear! Bingo was unlucky again! He knocked against a big, round, white tin that had FLOUR written on it in gold letters. And it toppled right over!—yes, it toppled right over and banged Bingo on the head, and a lot of white, powdery stuff fell all over him and got in his eyes. It was awful!

Poor Bingo did not want to climb any more. He jumped straight off the kitchen dresser on to the floor, and he ran out of the kitchen with his little short tail hanging down. He went into the living room and hid under the sofa—poor Bingo was feeling very unhappy and he wanted to be alone.

Soon he heard the front door open and he heard Charlie's voice in the hall. Charlie and his Mother and his Auntie had come home.

Charlie said, "Oh, Mother, look at those funny white tracks all along the floor. What do you think they can be?"

His Mother and his Auntie looked, and they said, "How extraordinary! They look like Bingo's footprints. I wonder what he can have been up to."

Then Bingo himself came running out into the hall to meet Charlie. He had forgotten his troubles and he jumped up in the air and barked, "Yap, yap, yap," he was so glad that Charlie had come home again. But when Charlie saw Bingo, he called out in amazement, "Mother, Auntie, *look!* What has happened to Bingo! He has lost his spots!"

And it was true. Bingo had lost all his spots! He had lost the black spot on his head, and the ones on his ears, and the big black spot on his back, and the little black spot on the end of his stumpy tail! Yes, Bingo was now white all over without a particle of black anywhere.

"What have you done to yourself?" said Charlie as he

picked him up. Bingo tried to tell him all about it, as he wriggled and barked and tried to lick Charlie's face. And—lo and behold! the black spots began to show again, first the one on Bingo's head, then the ones on his ears, then the big one on his back, and last of all the little one on his tail. But now it was Charlie who was white—yes, he was white all down the front of his coat!

Then Charlie and his Mother and his Auntie followed Bingo's little white tracks to where they came from. They wanted to discover what in the world Bingo had been doing to get himself white all over. Yes, they followed the tracks all the way to the kitchen, and there they found the tin of flour lying on the floor near the dresser—and *then* they knew what Bingo had been doing while they were out.

Oh, how Charlie and his Mother and his Auntie did laugh at the idea of poor, fat, little Bingo trying to climb up on the kitchen dresser, and knocking the tin of flour all over himself! But they were sorry for Bingo, too, because they knew how it must have frightened him.

So Charlie's Auntie found Bingo's brush, and she took him out into the back yard and brushed all the rest of the flour off him—all that wasn't on the carpet or the kitchen floor or on Charlie's coat! And Charlie's Mother swept up the flour in the kitchen, and swept the tracks on the living-room carpet, and she gave Charlie a whisk broom to brush off the front of his coat. And then she went to the ice box and got a little bone, and she gave it to Bingo to comfort him.

So Bingo was happy again after all his troubles—but never again did he try to climb up on high pieces of furniture, no matter how perky Topsy looked at him and tried to egg him on. No, Bingo was a wise little dog now, and when Topsy climbed up on the mantelpiece and looked down at him, tossing his head as much as to say, "Don't you wish you could climb like me?" Bingo would jump in the air and bark, "Yap, yap!" Then he would stand up on his hind legs and beg—and that was *one* thing that Topsy did not know how to do!

THE BIG SOUTH WINDOW[1]

HELEN FULLER ORTON

MOTHER'S favorite place in all the house was by the big window in the sitting-room. It was on the south side of the house; so they called it the Big South Window.

On bright days the sun shone through it and flooded the sitting-room with golden sunshine. From it Mother could see green fields near by and purple hills in the distance and the blue sky over all.

"I love my Big South Window," she often said.

She sat there to do the sewing and mending. She sat there to read and sometimes just to enjoy the view—orchard and woods, green fields and the big elm tree, purple hills and blue sky.

[1]Reprinted by permission, from *Bobby of Cloverfield Farm.* Copyright, 1922, by Frederick A. Stokes Co.

One day in Autumn, a letter came to Mother from her sister. "Please come and make me a visit," the letter said.

"I do not see how I can go," said Mother. "There are so many things to be done here."

"Oh, yes, you must go," said Father. "You have not had a vacation in a long time. We'll get Aunt Martha to come and keep house."

"I'll look after the chickens and the ducks," said Bobby. "And I'll keep the wood box full for Aunt Martha."

So one day in October, Mother said good-by and went away on her long journey. She was to be gone three weeks.

From the very first, Bobby missed her greatly. Most of all he missed her at evening, when she was not there to tell him a good-night story. But for the first week he stood it very well, his extra chores helping to pass the time away.

After that it seemed such a long time since he *had* seen her, and such a very long time until he *would* see her, that he could scarcely wait.

Every morning he counted the days until she would come home. When the second week had passed, he could say, "Only seven more days until Mother comes home."

That day, after he had fed the chickens and ducks and filled the wood box, he went into the sitting-room and sat in Mother's rocker and looked out through her favorite window.

Then he noticed how dirty it was.

"That will never do," thought Bobby. "Her window must be as bright and shiny as if she were here to look at it."

Bobby washed the big window on the inside and then he went outside. By standing on the kitchen stool and getting Aunt Martha to push down the upper sash, he could reach the top.

So with feeding the chickens and the ducks, and romping with Rover, and looking after Betty, and watching the men at work, and playing with his blocks and trains, and reading a book which Mother sent him, another week passed.

At last came the morning when it was only a few hours before she would come.

Bobby could hardly eat any breakfast for the joy of it.

All the forenoon, he and Sue were sweeping and dusting and putting the house in order. Sue picked some pansies from Mother's pansy bed and put them on the dining table.

Bobby went to the fence corners and picked some beautiful red bitter-sweet for the sitting-room. Last of all, they washed the Big Window.

After dinner, to pass the time away, Bobby took his ball and began to bounce it on the side of the house.

"I'll see whether I can catch it a hundred times," thought he.

Ninety-seven times he caught it. "I'll soon have a hundred," he said. "Won't that be fine to tell Mother?"

He screwed up his mouth and threw the ball again. But instead of hitting the boards it hit the Big South Window.

Crash went the glass, in dozens of pieces, to the ground.

"Oh! oh!" moaned Bobby, as he stood looking at the ruined window. "Why did I do it? Why *did* I do it?"

Sue heard the crash and came to see what had happened.

"It is too bad," said she.

"I must get another glass put in before Mother comes home," he said.

"There is not time," said Sue. "And probably there is not so large a pane without going to the city. But we can pick up the pieces and make it look as tidy as possible."

So they picked up the pieces, and Bobby carried them off to the barrel where they kept broken glass and dishes.

When Bobby had put the broken pieces of glass in the barrel, he went into the sitting-room. How ugly the Big Window looked now, with the big, jagged hole in it and the glass cracked in all directions. He felt the chill November air coming in through the broken pane.

"It will never do," thought he. "I must get a new pane put in right away."

He went to his bank, which was standing on the clock-shelf. In it he found four dollars, which he had been saving for a long time to buy a new Express Wagon.

"I hope it will be enough," he said.

There was only one man in the village who kept window glass—Mr. Barlow, the carpenter. As fast as he could run, Bobby ran to the village, and as he ran, he kept thinking, "Will he be at home? Will he have a big glass?"

When Bobby reached Mr. Barlow's shop, as soon as he could get his breath, he said, "Oh, Mr. Barlow, have you a big window pane? I've broken our Big South Window."

"Broken your Big South Window, have you? Well, that is too bad. I think I haven't one now, and tomorrow is Sunday; but I'll get you one on Monday when I go to the city."

"Oh, but it must be put in today," said Bobby. "I have the money to pay you. Would four dollars be enough?"

"I think that would be enough," said Mr. Barlow. "But I will have to nail boards over it tonight and get a big pane Monday."

"But I do so want it put in today," said Bobby. "Mother is coming home on the four o'clock train."

"So your mother's coming home, is she?" He saw the anxious look on Bobby's face. "I will see what I can find," he said.

Mr. Barlow's shop was piled full of all sorts of things for building houses. Besides his work bench and tool chests, there were piles of lumber, bundles of shingles, odd window sashes and, in one corner, some window panes. He went to this corner and looked over the panes.

"No," he said, "there is nothing big enough."

Bobby began to look here and there. Back of a pile of lumber, he found two window panes.

"Here, Mr. Barlow," he called. "Here are some big ones."

"Well! well! I had forgotten them," said Mr. Barlow. He came back there and measured them. "Almost big enough," he said, "but not quite. I remember just the size of your big window. These lack three inches.

"I'm afraid you will have to wait, sonny," he added.

Bobby tried to keep back the tears, but they would come;

he was so disappointed. Mr. Barlow thought a moment.

"I'll tell you what I'll do," said he. "I had some big windows taken over to Mr. Martin's new house this morning. He is going to have two windows just the size of yours. If they are not yet put in, I think Mr. Martin will let me take one for you and get him another next week."

Bobby and the carpenter went over to Mr. Martin's house. They found that one of the big panes had already been put in, and the man was just going to start on the other.

"Wait a minute," said Mr. Barlow. "We may not want that one put in today."

Then he said to Mr. Martin, "Will you let me put that big pane into Mr. Hill's window? I'll get another one for you on Monday."

"Why not get Mr. Hill's on Monday?" asked Mr. Martin.

"Well, you see, Bobby broke their big window and his mother is coming home today," said the carpenter.

"I see," said Mr. Martin. "Well, in that case, I'll help a little chap out."

Mr. Barlow hitched up his horse and put the big pane of glass in the wagon. They reached the house with the big pane all safe.

While Mr. Barlow put it in, Bobby stood watching him and looking at the clock every once in a while. When it was all done, he handed the four dollars to Mr. Barlow.

"And thank you ever so much for coming today," he said.

"It won't take as much as that," said the carpenter. And he handed a dollar back to Bobby.

"What time did you say Mother was coming?" he asked.

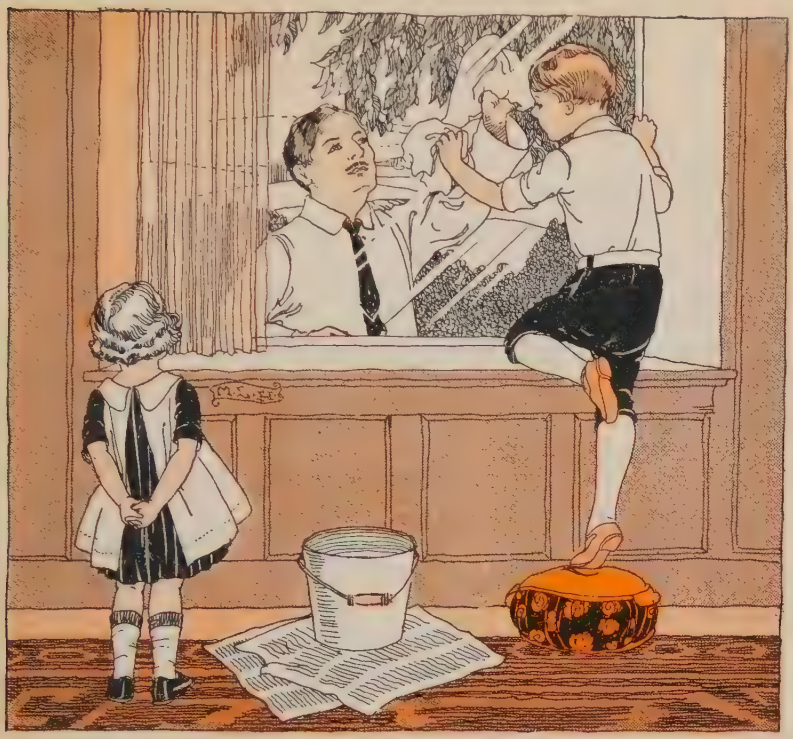
"On the four o'clock train," answered Bobby.

"There is time to wash it if you will bring the things," said Mr. Barlow.

Bobby washed the inside, while Mr. Barlow washed the outside.

And there was the Big Window, whole and bright and shiny again.

It was not long before Father and John came up to the



house with Prince, to go to the train. Bobby and Sue and Betty all got into the carriage. Rover ran along beside it.

On the way to the station, Bobby told Father all about the window.

In a short time, the train came in sight down the track. In a few moments more, Bobby saw Mother coming from the train and ran to meet her.

And it was not long before she was home again, and they were all visiting together in the sitting-room.

As she sat in the big rocker near the window, Mother said, "I saw many beautiful sights on my trip, but none that I like better than the view from my beautiful, shiny, big window."

And then wasn't Bobby Hill happy!

HANS AND HIS DOG[1]

MAUD LINDSAY

FAR away across the sea, in a country called Switzerland, there once lived a little boy whose name was Hans.

Switzerland is a wonderful country, full of beautiful snowy mountains, where gleaming ice fields shine, and dark pine forests grow.

Hans lived with his aunt and uncle in a village up among these mountains. He could not remember any other home, for his father and mother had died when he was a little baby, and his aunt and uncle, who had not a child of their own, had taken care of him ever since.

Hans's uncle was a guide. He showed the safest ways and best paths to the travelers, who came from all over the world to see the mountains.

Every summer the little town where Hans lived was full of strangers. Some of them came in carriages, some on foot; some were rich, some were poor; but all of them wanted to climb to the mountain tops, where the snows are always white and dazzling against the blue sky.

The paths over the mountains are slippery and dangerous, leading across the ice fields by cracks and chasms most fearful to see. The travelers dared not climb them without some one to show the way, and nobody in the village knew the way so well as Hans's uncle.

The uncle was so brave and trusty that he was known throughout the whole country, and everybody who came to the mountains wanted him as a guide.

One day a Prince came, and no sooner had he rested from his journey than he sent for the uncle.

That very day Hans was five years old, and so his uncle told him that because it was his birthday, he, too, might go to see the Prince.

This was a great treat for Hans, and his aunt made haste to dress him in his best clothes.

[1] *More Mother Stories.* Springfield, Mass.: Milton Bradley Co.

"You must be good," she told him a dozen times before he set out with his uncle to the hotel where the Prince was staying.

When they got there they found everything in a bustle, for the place was full of fine ladies and gentlemen who had come with the Prince, and the servants were hurrying here and there to wait on them.

Nobody even saw the little boy, in holiday clothes, who tiptoed so quietly over the beautiful carpets. Nobody, I should say, but the Prince; for after the Prince had finished his business with Hans's uncle, he smiled at Hans and asked his name and how old he was. Hans was very proud to say that he was five years old that very day; and when the Prince heard this he took a gold piece from his purse and gave it to Hans.

"This is for a birthday present," he said, "and you must buy what you want most."

Hans could scarcely believe his own eyes. He ran every step of the way home, to show the gold piece to his aunt; and, when she saw it, she was almost as pleased as he was.

"You must buy something that you can keep always," she said. "What shall it be? A silver chain!" she cried, clasping her hands at the thought of it. "A silver chain to wear upon your coat when you are a man, and have, perhaps, a watch to hang upon it! 'Twill be a fine thing to show—a silver chain that a Prince gave you!"

Hans was not certain that he wanted a chain more than anything else, but his aunt was very sure about it; so she gave the gold piece to a soldier cousin, who bought the chain in a city where he went to drill before the very Prince who had given Hans the money. When the chain came the aunt called all the neighbors to see it. "The Prince himself gave the child the money that bought it," she said over and over.

Hans thought the chain very fine; but after he had looked at it awhile he was quite willing that his aunt should put it away in the great chest where she kept the holiday clothes and best tablecloths.

The chain lay there so long that Hans felt sorry for it, and wondered if it did not get lonely. He got lonely often himself, for there was nobody to play with him at his own home, and his aunt did not encourage him to play with other children. She liked a quiet house, she said, and she supposed that everybody else did.

Hans made no more noise than a mouse. He stayed a great deal in the stable with the cows. The cows and he were good friends. One of them, the oldest of all, had given milk for him when he was a baby, and he never forgot to carry her a handful of salt at milking time.

He often thought that he would rather have bought a cow with the gold piece than a silver chain; but he did not tell anybody, for fear of being laughed at.

Once he asked his aunt to let him play with the silver chain; but she held up her hands in amazement at the thought of such a thing. So the chain lay in the dark chest, as I have said, for a long time—nearly a year.

Then there was a great festival in the town, and the aunt took the chain from its wrappings and fastened it about Hans's neck with a ribbon. She and Hans had on their best clothes, and all the village was prepared for a holiday.

Flags were flying, fiddlers were playing gay tunes on their fiddles, and the drummer boy kept time on his drum and made a great noise.

In the middle of the village square was a merry-go-round, which Hans and the other children liked best of all.

"If you are good, you shall ride," said Hans's aunt, as she hurried him on to the place where the strong men of the village were lifting great stones to show their strength. Then the swift runners ran races, and the skillful marksmen shot at targets.

Oh! Hans was tired before he saw half the sights; and he wished that his aunt would remember about the merry-go-round. He did not like to worry her, though, so he sat down on a doorstep to rest, while she talked to her friends.

By and by a man with a covered basket came and sat down

beside him. He put the basket down on the step, and Hans heard a queer little grumbling sound inside.

"Oh! yes," said the man, "you want to get out."

"Row, row!" said the thing in the basket.

When the man saw how surprised Hans looked he lifted the lid of the basket and let him peep in. What do you think was in the basket? The dearest baby puppy that Hans had ever seen.

"There," said the man, shutting down the lid, "there is the finest Saint Bernard dog in Switzerland. Do you know anybody who might want to buy him?"

"Are you going to sell him?" asked Hans.

"Yes, indeed," said the man. "How would you like to buy him yourself?"

"I!" said Hans. "Oh, I would rather have him than anything in the world; but I haven't any money. I haven't anything of my own but this silver chain."

"Is that yours?" asked the man. "It is a very fine chain."

"Oh, yes," cried Hans. "But I would a thousand times rather have a dog."

"Well, then," said the man, "if you are sure that the chain is yours and if you want the dog so much, I'll let you have him for it, although he's worth a fortune."

And so, in less time than I take to tell it, the chain was off of Hans's neck and the dog was in his arms.

Then he ran to find his aunt. "Oh, Aunt!" he called, even before he reached her, "look at this beautiful dog. He is my very own. The man let me have him for my silver chain."

"Your silver chain!" cried his aunt angrily, coming to meet him in haste. "Your silver chain! What do you mean, you stupid child? Not the silver chain that was bought for your birthday? Not the silver chain that the Prince gave you? A nice bargain, indeed! Where is the man?" and, catching the child by the hand, she hurried back through the crowd so fast that he almost had to run to keep up with her. The great tears rolled down Hans's cheeks and on to the dog's back, but his aunt did not notice them. She scolded and scolded as she made her way back to the doorstep.

When they got there the man was nowhere to be seen, and nobody could tell them which way he had gone. So, although they looked for him until almost dark, they had to go home without finding him.

Hans still carried the dog in his arms, and all the neighbors they met stopped to ask if silly Hans had really given his silver chain for a dog, as they had heard.

His aunt had a great deal to say to them, but Hans said nothing at all. He only hugged the dog closer, and wondered how long it would be before he would have to give him up.

But Hans's aunt let him keep the dog in spite of her scolding. "A dog is better than nothing," she said.

Hans named him Prince, for after all the dog was the Prince's birthday present.

At first Prince did nothing but sleep and eat. Then he began to grow, oh! so fast. By the time he had lived two

years in the house he was a great, fine dog, with long thick hair and soft loving eyes. He was very beautiful. All the travelers who came in the summer to see the mountains said so, and even Hans's aunt thought so, although she did not love the dog.

Hans was never lonely after Prince came. Even at night they stayed together; and in the winter Hans would put his arms about his friend's shaggy neck and sleep close beside him to keep warm.

The winters are very cold in the country where Hans lived. The winds whistle through the pine trees, and the snow comes down for days, till the valleys are as white as the mountain tops. Few travelers go to the mountains then. They are afraid of the bad roads, and of the snow, which sometimes slides down the mountain side in great masses, burying everything in its way.

Hans's uncle knew many stories of travelers who had been lost in the snow, and he told, too, of some good men, living in the mountains, who sent their dogs out to find and help people who were lost—"dogs like our Prince here," he would say; and Hans would hug Prince and say:

"Do you hear? Your uncles and cousins and brothers save people out of the cold snow."

Prince would bark sharply whenever Hans told him this, just as if he were proud. He knew all about travelers, and snow, for often Hans's uncle took him on short trips over the mountains.

Hans always let him go, willingly, with his good uncle; but one day when his soldier cousin (the one who had bought the silver chain in the city) asked if he might take the dog with him for a day, Hans was very sorry to let Prince go.

"Fie!" said his aunt, when she saw his sorrowful face. "What harm could come to a great dog like that?"

But Hans was not satisfied. All day long his heart was heavy, and when, in the afternoon, the little white snowflakes came flying down he watched for the return of his soldier cousin and the dog with anxious eyes.

After a long while he heard a great laughing and talking on the road, and he ran out to see who was coming.

It was the soldier cousin with a party of friends, and they laughed still more when they saw Hans.

"Little Hans! little Hans!" cried one of them, "this fine cousin of yours has forgotten your dog."

"Forgotten my dog!" said Hans. "What do you mean?"

"He was asleep behind the stove at the inn," said the soldier cousin, who looked very much ashamed of himself.

"And he never missed him until now," cried the friends. "Think of that—a great dog like Prince!"

Hans looked from one to another with tears in his eyes; but they were all too busy with their joking to notice him. Only the soldier cousin, who was really sorry for his carelessness, tried to comfort him.

"He'll be here," he said, patting Hans on the head, "by milking time, I warrant; for he is wise enough to take care of himself anywhere."

"Wiser than you," laughed the rest; and they all went off merrily, leaving the little boy standing in the road.

He scarcely saw them go, for he was thinking of the night so near at hand, and the winds and the snow slides. How could the dear dog find his way through the darkness alone?

"I will go for him in the morning, if he does not come home tonight," called the soldier cousin.

But morning seemed very far away to the dog's anxious little master, and the big tears began to roll down his cheeks.

Just then a thought sprang into his mind, as thoughts will. "Why not go yourself for him, now?" was the thought.

He clapped his hands joyfully. Of course he could go. He knew the way, for he had been to the inn only the summer before with his uncle.

The loud winds whistled, and the snowflakes kissed his cheeks and his nose; but he thought of his playmate and started out bravely.

"Moo! moo!" called the old cow from the stable. Hans knew her voice. "Bring me my salt," she seemed to say.

"When I come back," he answered, as he struggled up the frozen road.

He was very cold, for he had even forgotten his cap in his haste; but the snowflakes powdered his hair till he looked as if he wore a white one.

He could scarcely pucker up his mouth to whistle. His feet were numb and his fingers tingled, and the wind sang in his ears till he was as sleepy as sleepy could be.

"I'll sit down and rest," said Hans to himself, "and then I can go faster." But when he sat down he could not keep his eyes open, and before many minutes he was fast asleep and lay in a little dark heap on the white snow.

"Let's cover him up," said the snowflakes, hurrying down; but before they had time to whiten his clothes a great big beautiful Saint Bernard dog came bounding down the road.

It was Prince. He had waked up from his nap behind the stove, and hastened after the soldier cousin as fast as his four feet could carry him. He was not afraid of the night or

the snow, and he was as warm as toast in his shaggy coat.

He was thinking of Hans as he hurried along—when, suddenly, he spied him lying there so still by the roadside!

In an instant the good dog sprang to the child's side, barking furiously, for every dog in Switzerland knows that those who sleep on snow pillows seldom wake up.

"Bow-wow! Bow-wow!" he barked loud and long. "Bow-wow! Bow-wow!" which meant in his language, "Little master, wake up!"

But Hans was dreaming of the mountains where the travelers went, and did not hear.

"Bow-wow! Bow-wow! Wake up! Wake up!" called the dog; and he licked Hans's face and tugged at his coat, pulling him along with his strong teeth.

"You can't wake him up," said the wind.

"Bow-wow! I can," barked Prince; and he ran down the road and called for help: "Bow-wow! Bow-wow! Come here!

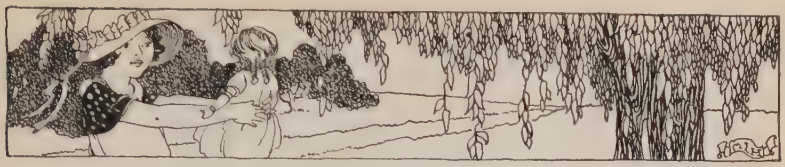
The sound of his voice reached the village, where everything was as quiet as the snow itself. The cows heard it first and mooed in their stalls. The soldier cousin heard it, on his way to Hans's house, where he was going to find out whether Prince had come back. Hans's uncle and aunt heard it as they searched through the house for their little boy. The neighbors heard it, and opened their doors to listen.

"Bow-wow! Bow-wow! Come here! Come here!"

"Something is wrong," said the people, and they all hurried out of their houses, away from their fires and their suppers, up the mountain side, till they came to the spot where the faithful dog kept guard over his little master.

Hans's uncle is never tired of telling how Prince saved Hans. He tells it on the long winter evenings when the winds whistle through the pines, and he tells it in summer to the travelers as they climb the mountains.

Hans thinks it is more beautiful than a fairy story, and so does his aunt; for ever since that snowy night she is ready to agree that the dear dog is better than all the silver chains in the world.



THE DOLL UNDER THE BRIAR ROSEBUSH[1]

GUDRUN THORNE-THOMSEN

THERE was once a little girl, and her name was Beate. She was only five years old, but a bright and good little girl she was.

On her birthday her father had given her a beautiful straw hat. There were red ribbons around it. I can't tell you how pretty it was. Her mother had given her a pair of yellow shoes and the daintiest white dress. But her old aunt had given her the very best present of all; it was a doll, with a sweet, pretty face and dark brown curls. She was a perfect beauty in every respect. There was nothing the matter with her except that the left eyebrow was painted a tiny bit too high up.

"It looks as if she were frowning a little. I wonder if she is not quite pleased?" asked Beate, when she held her in her arms.

"Oh, yes," answered her aunt, "but she doesn't know you yet. It is a habit she has of always lifting her eyebrow a little when she looks closely at anyone. She only wants to find out if you are a good little girl."

"Yes, yes, and now she knows, for now that eyebrow is just like the other one," said Beate.

Oh, how Beate grew to love that doll, almost more than she loved Marie and Louise, and they were her best friends.

One day Beate was walking in the yard with her doll in her arms. The doll had a name now, and they had become fast friends. She had called her Beate, her own name, and the name of her old aunt who had given her the doll.

It was in the early spring. There was a beautiful green

[1] *The Birch and the Star.* Chicago: Row, Peterson & Co.

spot, with fine, soft grass in one corner of the yard around the old well. There stood a big willow tree with a low trunk, and it was covered with the little yellow blossoms that children call goslings.

They look like goslings, too, for each little tassel has soft, soft yellow down, and they can swim in the water, but walk? —no, that they cannot do.

Now Big Beate—she wasn't more than five years old, but she was ever so much bigger than the other one—and Little Beate soon agreed that they would pick goslings from the tree and throw them into the well, so that they might have just as good a time as the big geese and goslings that were swimming about in the pond. It was really Big Beate who thought of this first, but Little Beate agreed immediately; you can't imagine how good she always was.

Now Big Beate climbed up into the willow and picked many pretty yellow goslings into her white apron, and when she counted them and had counted to twenty, twice, she said that now they had enough, and Little Beate thought so too.

So she began to climb down, but that was not easy for she had to hold her apron together with one hand and climb with the other. She thought Little Beate called up to her to throw the goslings down first, but she didn't dare to do

that; she was afraid they might fall and hurt themselves.

Now both of them ran over to the well, and Big Beate helped her little friend to get her legs firmly fixed between the logs that were around the well, so that she might sit in comfort and watch the little goslings swim about on the water. Then gosling after gosling was dropped down, and as soon as each one reached the water it seemed to become alive and it moved about. Oh, what fun! Big Beate clapped her hands to the pretty little downy birds, and when she helped Little Beate a bit, she too could clap her hands.

But after a while the little goslings would not swim any longer but lay quite still. That was no fun at all, so Big Beate asked her namesake if she didn't think she might lean a little over the edge of the well and blow on them, for then she thought they might come to life again. Little Beate didn't answer, but she raised her left eyebrow a good deal and moved her right arm in the air as if she were saying, "Please don't do that, dear Big Beate! Don't you remember Mother has told us how dark it is down there in the well? Think, if you should fall in!"

"Oh, nonsense; just see how easy it is," said Big Beate, for she thought the goslings were stupid when they didn't want to swim about. She leaned out over the well and blew on the

nearest ones. Yes, it helped—the goslings began to swim again. But those that were farthest away didn't move at all.

"What stupid little things!" said Beate, and she leaned far, far out over the edge of the well. Then her little hands slipped on the smooth log and—splash! in she fell deep down into the water. It was so cold, so icy cold, and it closed over her head and took the straw hat, which she had got on her birthday, off her hair. She hadn't time to hear if Little Beate screamed, but I'm sure she did.

When Beate's head came over the water again she grasped the round log with both her hands but the hands were too small and the log too wide and slippery, she couldn't hold on. Then she saw her dear friend, Little Beate, standing stiff and dumb with fright, staring at her and with her right arm stretched out to her. Big Beate hurriedly caught hold of her and Little Beate made herself as stiff as she could, and stiffer still, and stood there between the logs holding her dear friend out of the water.

Now Beate screamed so loudly that her father and mother heard her and came running as fast as they could, pale and frightened, and pulled her out. She was dripping wet and so scared and cold that her teeth chattered.

The father ran to the house with her, but she begged him for heaven's sake not to leave Little Beate, for she might fall into the well, "And it's she who has saved me."

Now they put Beate to bed and Little Beate had to sleep with her. When she had said her prayers she hugged her little friend and said, "Never, never can I thank you enough, because you saved me from that horrible deep well, dear Little Beate. Of course, I know that our Lord helped you to stand firm between the logs, and to make yourself so strong and stiff, but it was you, and no one else who stretched out your hand to me, so that I was not drowned. And therefore you shall be my very best friend, always, and when I grow up you shall be the godmother to my first daughter, and I shall call her Little Beate for you." Then she kissed the little one and slept.

THE INDIANS AND THE JACK-O'-LANTERNS[1]

MARGARET PUMPHREY

ON A little farm several miles from any village, lived two little girls, Prudence and Endurance.

There were no other children near, but they were never lonely, for they had Whitefoot and Fluff, two of the prettiest kittens you ever saw. They had old Speckle and her little brood of downy, yellow chicks. Down in the pasture was Bess, the cow, with her pretty black and white calf. This was the greatest pet of all.

A tribe of Indians lived in the forest not far away. At first the children were very much afraid of them, but the Indians seemed friendly and made many visits to the house in the clearing. Sometimes they came to trade their furs for a kettle, a blanket, or something else which they could not make.

Once a squaw came to bring her papoose, who was very ill. She wanted the white woman to make it well. The kind mother cared for the Indian baby as tenderly as though it were her own. Presently the little one was much better and went to sleep in its queer little cradle.

The Indian woman was very thankful. She gave Prudence a pretty little pocket trimmed with beads. Then she hung the papoose, cradle and all, upon her back and went home to her wigwam, feeling very happy.

One October day, their father said to Prudence and Endurance, "Children, mother and I must go to the village today. I think we shall be home before dark, but if we should have to stay away all night, do you think you are big enough and brave enough to keep house while we are gone?"

"Oh, yes," answered the children. "We shall not be afraid, and we shall be too busy to be lonely."

"There are a few more pumpkins in the field; you may roll them in and pile them with the others beside the pit I have

[1]From *Pilgrim Stories*. By permission of Rand McNally & Co., publishers, Chicago.

dug for the potatoes," said their father. "If you wish, you may have two of the pumpkins for jack-o'-lanterns."

"We shall try to be back before dark, but if we are not here, just bolt the doors and you will be all right," said the mother, as she kissed the little girls good-bye. "Don't forget to cover the fire with ashes before you go to bed," she called, as she rode away.

The children watched their parents until a turn in the road hid them from sight; then they went in to finish the morning work. How grand they felt to be real housekeepers!

Endurance took down a turkey wing from its nail in the chimney corner, and brushed the hearth until not a speck of dust was left upon it. Then the girls swept and dusted the big kitchen, which was also the sitting-room.

When it was time to get dinner, Endurance peeled some potatoes, and Prudence put more wood on the fire and hung a kettle of water over it for the tea. In another kettle she made a fine stew of meat and potatoes.

It seemed rather strange to sit down at the dinner table without father and mother, but after all it was great fun, for Prudence sat in mother's chair and poured the tea, while Endurance served the stew. In a chair between them sat Betty, the big rag doll, but she did not seem to be so hungry as the little housewives.

After the dishes were washed the children scampered to the field close by, and began to roll in the big yellow pumpkins.

Late that afternoon their work was all done, and they sat down behind the great golden pile and began to make their jack-o'-lanterns. At last they were finished, and very fierce they looked with their big eyes and ugly teeth.

"Now I will go in and find some candle ends, and we will light our jack-o'-lanterns as soon as it is dark," said Endurance.

When she was gone, Prudence brought an armful of straw, and jumping into the pit, began to cover the earth with it. Her father would be surprised to find the potato pit so nicely lined with clean straw when he came home.

While she was at work, Prudence heard voices near the barn. "Oh, father and mother have come! I am so glad they did not stay all night," thought the child, climbing out of the pit to run to meet them.

But what changed her happy smile to a look of terror? What made her fall back upon the straw and cover her face with her hands? It was not Dobbin and the wagon she had seen at the barn door, but two Indians. One glance at their fierce, painted faces told her they were on the warpath.

For a few minutes she dared not move for fear the Indians would hear her. She expected every moment to be dragged from her hiding place.

Then she thought of her sister. What if Endurance should come out of the house and be seen by the Indians! At this terrible thought she sprang up and peeped out of the pit.

At first she could see nothing of the Indians, but soon they came out of the barn, carrying some pieces of harness and a new ax. They talked in a low tone and pointed toward the house, then disappeared behind the barn.

When they were gone, Prudence ran into the house, crying, "Oh, Endurance! Endurance! What shall we do? The Indians!

"Well, they will not hurt us," said Endurance. "They often come here."

"But these are not our Indians. They belong to another tribe, and they are on the warpath. Oh, such *terrible* Indians!

I am sure they will come back tonight and burn the house and kill or steal us."

But they were brave little girls and did not waste much time crying over this trouble. They began to plan what to do. "Let us light our lanterns and hide in the potato pit," said Endurance. "When they come we will hold up our lanterns and frighten them. Mother says Indians are very much afraid of things they cannot understand. Perhaps they will think they are witches."

As soon as it was dark, the little girls lighted their lanterns and crept into the pit. They pulled some boards and brush over the hole and waited. It seemed to them they had waited hours and hours, when they heard soft footsteps coming toward the house. The girls watched. In the darkness they could see two Indians creeping nearer and nearer, until they were quite close to the pit.

"Now!" whispered Endurance, and they pushed their jack-o'-lanterns up through the brush.

The Indians were so astonished that, for a moment, they stood perfectly still, staring at the monsters. Then, with a yell of terror, they dropped their tomahawks and ran into the forest as fast as they could go.

All night long the girls lay in the pit. When morning came, they crept out and looked about. No Indians were to be seen. Beside the pit lay the tomahawks and, a little farther away, three eagle feathers, which one of the savages had dropped as he ran.

When their father and mother returned, the children told the story of the Indians and the jack-o'-lanterns, and showed the feathers and tomahawks.

"My brave, brave little girls!" whispered their father, as he held them close in his arms.

The Indians must have told their friends about the dreadful sight they had seen, for never after would an Indian go near that house.

"Ugh! Ugh! Fire spirits! Me 'fraid! Fire spirits!" they would say.

AMELIAR-ANNE AND THE GREEN UMBRELLA[1]

CONSTANCE HEWARD

HER name was Ameliar-anne Stiggins. She was a pale child with black hair which she wore in curl rags from Friday night till Sunday morning. Her mother was poor and took in washing; because, besides Ameliar-anne, who was the eldest, there were some five other little Stigginses to feed.

Now, it happened one day just before Christmas that the five little Stigginses had colds in their heads, so Mrs. Stiggins sat them in a ring in the kitchen with their feet in a tub of mustard and water. After that she put them into a big bed and gave them hot gruel to drink, while Ameliar-anne stood gloomily by and shook her head, which was covered with curl rags. The reason for the curl rags was that all the village children had been invited to a grand tea-party at the Squire's the next day; and Ameliar-anne was gloomy because it did not seem as if the five little Stigginses would be able to go.

Sure enough, the next day the colds were worse, and at three o'clock in the afternoon Ameliar-anne's hair was taken out of the rags, and she put on her Sunday dress and coat and hat, and started off to the tea-party with twenty-five ringlets bobbing about 'round her neck. And the five little Stigginses sat up in the big bed and howled horribly with disappointment.

But Ameliar-anne had hardly gotten out of the front door before she was back again. "I want the umbrella," she said, and she took it from the corner in the parlor where it lived. It was large and green, with a goose's head for a handle. "It's never going to rain, Ameliar-anne," said Mrs. Stiggins. "Whatever do you want to take the umbrella for I don't

[1]Copyright, Macrae Smith Co., Philadelphia.

know." But Ameliar-anne tossed her head and said she wasn't so sure about the rain, and she started off again with the green umbrella clasped in one arm.

The Squire was a jolly old man with a round red face and a white beard like Father Christmas, But the Squire's sister, Miss Josephine, was a cross old maid, and she thought it was a stupid thing to give a tea-party to the village children. She was always there to see that they behaved themselves.

Now Miss Josephine's eagle-eye was upon Ameliar-anne as she took her seat at the great long table with the other children and—"AMELIA-ANNE STIGGINS," she said, "what are you doing with that great umbrella in here? You ought to have left it in the hall with your coat and hat."

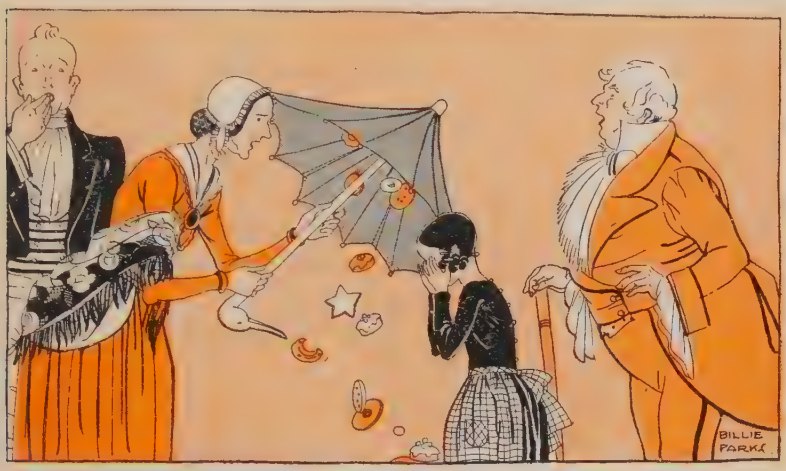
"Oh, nothing, please, mum," stammered Ameliar-anne, trying to hide the umbrella under the table; and Miss Josephine stared very hard at her and then went on to find fault with somebody else.

What a tea that was! There were cakes with pink icing and cherries on the top, and jam tarts that melted in one's mouth, and biscuit with creamy insides, and scones and buns!

Ameliar-anne seemed to be terribly hungry, for her plate was nearly always empty, but though she did not reach out and help herself, she was never allowed to wait long, because there were a great many smiling maids to pass the cakes and fill up the teacups. When tea was over, the children went back to the hall and put on their hats and coats. As they went out, a smart footman at the door gave each child an orange, an apple, and a bag of sweets. Ameliar-anne took her orange and apple and bag of sweets and said, "Thank you, sir."

Ameliar-anne was almost the last to go, because she had taken the wrong hat and had to go back into the house. She was just ready to go through the door again, when suddenly Miss Josephine stepped forward. "AMELIA-ANNE STIGGINS," she said, "I will put up your umbrella for you," and she took it firmly out of Ameliar-anne's hand.

"Oh, mum!" cried Ameliar-anne, and clutched Miss Josephine's arm. But Miss Josephine shook her off and held up the umbrella and *shot* it open, and out upon the floor, in the bright light that came from the hall lamp, fell jam tarts and iced cakes and biscuits and scones. "Greedy child!"



said Miss Josephine. And Ameliar-anne covered her face with her hands and wept. But the Squire looked down at the feast on the floor and patted Ameliar-anne kindly on the shoulder.

"Come, come!" he said, "it was *your own tea* you put into the umbrella. I know, because I watched you and you never ate anything at all."

"Oh, sir," cried Ameliar-anne, uncovering her face, "I'm glad you saw, 'cos I didn't take a bit more'n what I could easy have ate; and the five of them's got colds in their heads, and when I left them they were all howlin' somethin' awful, and I couldn't bear to go home and tell them everything and them not have a bite as you might say."

"Well, well!" said the Squire, "I thought there was somebody missing and, of course, there'll be five teas left over, and I think we could find a sixth, as this one is spoilt. John"—to the smart footman—"a basket, please, with cakes for

six people," and John went like a shot, while Miss Josephine dropped the umbrella and walked slowly past Ameliar-anne and the Squire with her nose in the air and a look of horrified disgust on her face. In two minutes John was back again with a huge basket covered with a white cloth and— Fifteen minutes later Ameliar-anne staggered into the Stigginses house and upstairs to the bedroom, with the huge basket on one arm and the green umbrella clutched in the other.

And the five little Stigginses sat up in bed with their eyes nearly starting out of their heads, and Mrs. Stiggins sat bump upon a chair, because she said it gave her quite a turn, when Ameliar-anne took the cover off the basket. For inside that basket were cakes enough for six and Mrs. Stiggins as well; and oranges and apples and bags of sweets; and, when everybody had finished, Ameliar-anne was sure that she must have eaten quite *twice as much* as she had meant to bring home in the green umbrella.

Annie E. Moore.

PRIMARY INDUSTRIAL STUDIES

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PRIMARY INDUSTRIAL STUDIES

CHAPTER ONE

THE PLACE OF INDUSTRIAL STUDIES IN THE SCHOOL PROGRAM

THE world in which the child is learning to live is very complex. This complexity is the result of centuries of effort on the part of man to find more comfortable and satisfactory ways of living. In doing this he has become possessed of much knowledge about the world in which he lives. The child today gains much of this knowledge through geography, nature study, and elementary science.

Likewise, man has learned much about the difficulties arising when people try to do things together and so has devised ways for people to live together. The school attempts to teach this body of experience in living with others through the subjects called history and civics. Similarly, man has developed an elaborate way of dealing with the quantitative situations arising in his living, and we try to teach this to the child by means of the subject called arithmetic. Man has devised ways of recording his experiences and thus telling them to others and so we have reading and writing and spelling as subjects in school which equip the child with these skills.

Throughout the ages there have been some few now and

then who not only could see the beauty of these commonplace experiences but who also found a way of recording and so telling to others what beauty they felt in them. Thus we have a great body of literature, music, and art which expresses the emotions naturally arising out of the living experiences which the race has had and is having. We give these to the child in order to help him see more beauty in life.

NEED FOR THE STUDY OF INDUSTRY

Still another phase of human living has been developing until today it has become exceedingly complex. This is the industrial aspect of life—that aspect which takes the materials provided by nature and makes them even more useful. So we have houses, books, furniture, dishes, clothes, and tools available for our use. Today the work of making these is done largely by machine. This has been true only for about one hundred and fifty years. Previous to this time all such work was done by hand.

The child of this generation comes to school already accustomed to using these industrial products in some fashion, but he knows little about the processes of making them. He takes these things as a matter of course. Their availability seems obvious to him. He has no basis for judging their value in terms of intrinsic worth of materials used in their manufacture nor in terms of human effort put upon the process of manufacture. This lack of knowledge is to be expected because the work of manufacture is done behind closed factory doors.

THE OBJECTIVES IN THE INDUSTRIAL STUDIES. Little children are using food, clothing, and furniture. They are learning to choose what they use. They are almost without attitudes about the production of these, judgments of their worth, or appreciations of their quality. To live well in their industrial environment they need to be taught to become *better choosers*, *better users*, and *to become possessed of better attitudes* toward industry and its products. This can be

accomplished to a large degree by the right sort of study of industrial materials and products and of the ways these are used in making life more livable and happy. This is the purpose of the industrial studies.

CONTENT OF THE INDUSTRIAL STUDIES

Obviously not all industrial products can be studied in school. Selection must be made of those which are most significant in the life of the child and of those which best lend themselves to schoolroom possibilities. Such selection yields the following list of human needs supplied by industry which seem worthy of study in school: the need for food, clothing, shelter and its furnishings, records, utensils, and tools and machines.

In order that the child may become a better chooser and user of the products of industry and possessed of better attitudes toward industry and its products we must see to it that he has those experiences which will yield knowledge about the materials and what is done to them; judgments of quality of materials and workmanship; understanding of the fundamental processes involved in the work put upon the materials; habits of thinking and acting rightly toward industry and its products; and appreciations of the meanings of these things in his life. To bring about these results the use of the following outline of possible subject-matter is helpful in selecting the subject-matter to be taught concerning any one of these units:

Types of Subject-Matter Involved in Studying an Industry:

1. The fundamental processes involved.
2. The materials—their source, worth, availability, limitations, and possibilities.
3. The history of the development of the process of making the products.
4. The science involved in the processes of manufacture and in the right use of the materials.

5. The economic aspects of buying and using these products.
6. The hygienic aspects of choosing and using these products.
7. The esthetic aspects of choosing and using these products.
8. The social aspects of choosing and using these products.

BEST METHODS OF TEACHING THE INDUSTRIAL STUDIES

Teaching in this field is not confined to one method. There are a number of methods which may be used. Excursions to industrial plants may be profitable if they can be arranged. Stores may be visited to see the products on sale. Experiments may be performed to find out the nature of a material or to find out how a process works. Articles may be made to see just how difficult the process is. Collections of samples of products or of materials may be made to acquaint the child with the varieties of the specific product being studied. Books may be consulted to get reliable information. Letters may be written to people in authority in the government who are in positions where they can give reliable information. Samples may be secured from factories. Charts may be made showing results of investigations, exhibiting collections, or reporting experiments. Museum collections may be visited to see phases of historic development. People in the community who have experience in the field or who are regarded as authorities or experts may be consulted.

Any or many of these methods may be used. A good rule to follow in deciding how a unit is to be taught is: Use that method which costs the least in the expenditure of time and materials, if it is adequate in producing the desired result in the child's conduct. Certainly this subject should not be taught either as all bookwork or as all handwork, but as a combination of these and any of the other above-named methods which lend themselves to the unit being studied.

RELATIONSHIP TO OTHER SCHOOL STUDIES

As already indicated, all the studies of the elementary school are studies of aspects of life. Because the industrial studies are concerned with the everyday experiences of life, it follows that these studies are closely related to all the other subjects taught in school. The source and availability of materials is concerned with questions of geography. The history of the development of the processes is a vital part of the whole story of human relationships to be studied in history and civics. The science involved in production and use of the materials and their products is a vital part of the material which is included in nature study and elementary science.

The poetry, music, and art related to industry constitute a vital part of the whole body of esthetic products of the race. The quantitative relationships involved in the production, selection, and use of industrial products include the use of arithmetic. Giving and writing reports and keeping records of excursions, experiments, and investigations require much use of the language arts. These activities call for the use and study of such language form as the elementary school should teach. Gathering information relative to the industry being studied calls for much reading, both of the intensive and of the scanning type.

The line of separation between the industrial studies and the other studies cannot easily be drawn, nor should it be. It matters not in which subject of study an interest and resulting activity arise. It matters not how many subjects will be involved in carrying the activity through to a well-rounded unit of experience. At times the work in hand may be a part of two or three subjects. It is essential that the activity be developed in all its aspects, that it be organized with consideration of relative values, and that it be properly related to other experiences which have come into the child's life. Such relationship to other experiences will, if properly guided, make for better organization in each of the subjects.

The child's experience must be kept unified. He must be taught to use such of his past experience as is pertinent.

The school work should then be conducted with due regard for developing and organizing all aspects of life as represented by the various subjects, but the subjects should not be isolated one from another. A rich living, growing experience should constitute the core of the curriculum. Every subject should contribute to this experience.

SELECTION AND ORGANIZATION OF WORK

Any one of the big fields of study suggested, such as foods or clothing, offers such a large choice of possible units of work that a teacher needs guidance in determining what work to select. Questions of sequence of difficulty, development of insight into the evolution of the process, suitability to schoolroom procedure, relative difficulty, and relationship to the other lines of school activity in progress must receive consideration. The following list of questions is offered as a guide to the selection and organization of the work:

1. Is the proposed activity suited to the particular children as environment has conditioned them?
2. Is it in line with the child's tendencies, experiences, and interests?
3. Is it practicable under schoolroom conditions?
4. Is it such as to give promise of growth possibilities?
5. Is it such as will make a difference in the child's living?
6. Is it placed at the level best suited to stimulate the child's mental growth?
7. Is it rightly placed with regard to his physiological limitations and development?
8. Does the proposed location of the unit make for economy in teaching and learning?
9. Is the proposed location best in relation to the other subjects?
10. Is the proposed unit so located as to be in harmony with the best sequence in difficulty?

11. Is it so located as to be in harmony with the best sequence in developing interest?

THE VARIABILITY IN UNITS OF STUDY. The following pages are intended to be suggestive of both material and method. In no sense are they to be regarded as exhaustive or final. The local situation in which the children live modifies what they need by way of new experience and likewise modifies what can be done in studying a unit. The activities which the children carry on must of necessity be such as the environment makes possible. In many instances the teacher and children may see better methods of carrying out the activity than are here suggested. In other instances better activities will be proposed by the teacher and children. It is hoped that the reading of these pages will be stimulating to something better.

The measure of value of the work carried on by the children and their teacher is to be found in the differences the work makes in the children's conduct. Are they becoming better choosers of industrial products? Do they respect fine workmanship more? Do they use better the industrial products they are using? Do they better appreciate their relationship to the body of workers who carry on industry? If gain can be seen along these lines the work is worth while.

SELECTING ACTIVITIES RELATING TO CHILD INTERESTS. Not every activity which appeals to an adult is equally attractive to children. A child is not a little adult. The things he wants to do, do not correspond in kind to the things an adult wants to do. It is, therefore, necessary to consider the matter of the nature of the children to be taught when selecting units of work.

THE CHILD'S INTERESTS

NATURE OF THE CHILDREN OF THE PRIMARY GRADES. The child of the primary grades is at first individual and local in his interests. The boundaries of his experience are limited. Home, the things father does, mother's work, his pets, toys,

and playmates constitute most of his world. These then must constitute the avenue of approach to larger interests. Activities must at first connect to a great extent with these things. Dolls, dollhouses, tea parties, and entertainments are therefore a fundamental means of bringing about the desirable growth in relationship to the child learning about industries and their products.

Utilizing the Manipulative and Collective Tendencies. The instinct to handle things is a decided asset in planning the work. Activities may well involve handling the things under consideration. The collecting tendency which grows out of the manipulative instinct is suggestive of method also, for through it children may become interested in bringing together the many varieties of materials or products involved in an activity which they may undertake. This collecting of illustrations of a topic under consideration is an excellent means of widening the scope of a child's interest and understanding.

Investigative Tendencies. Children like to ask how and why. They like to try a thing out to see what will happen. Instinctively they like to be the cause of something that does happen. This clearly suggests that the activities embodied in the work should include much that is experimental, investigative, exploratory. Hence we find excursions desirable. Experimental examination of materials is recommended as a means of becoming acquainted with the limitations and possibilities of industrial materials. Watching to see what happens is much better than listening to someone's discussion of what happened, and being the cause of what happens gives a genuine satisfaction in the activity. This satisfaction is the finest of spurs to further activity.

Industrial and Group Activities. Little children are primarily individual. They are interested first of all in doing the things that appeal to them. Their gregarious tendencies have not yet developed much. They have not learned how to work and play with others. Learning such cooperation is one of the things which the school makes possible. We can-

not hope, therefore, that the activities of the first grade will be primarily group activities. They will rather be largely individual. As the child moves forward in the grades we should see to it that the work takes on more and more of the group aspect. Doing a thing for a group involves a responsibility to the group for the quality of work done. Such group responsibility forces one to accept increasingly higher standards of workmanship. The teacher, therefore, should plan the activities so that gradually more and more group work is involved.

Ever-widening interests, increasing appreciations, common understanding, and ever-renewed impulse to further activities that will lead to better understanding and greater appreciations are the goals.

CHAPTER TWO

STUDIES RELATED TO THE SCHOOLROOM

WITH the first day of school the process of living together begins. The children gradually recognize the possibilities and limitations of the life they are to have together in the classroom for the year. The teacher soon is seen either as the leader in worth-while experiences or as the driver who compels the children to learn certain things. The classroom becomes the place to which they like to come because of the worthy things they are doing there or it becomes the place where they are required to spend so many hours in restraint.

Before many days individualities begin to be recognized for what they have to give to the experiences they are to have together. Certain children are soon seen to be leaders. Certain others may be seen to be hindrances. The work of the first day should begin the development of a social group of children who gradually set up definite objectives which they wish to attain, and definite ways of attaining them.

The arrangement of the classroom, the program of work to be followed, the activities in which the children engage, the appearance of the schoolroom and of the playground should become an expression of this social spirit which develops. It should be the expression of the children and teacher working together, not merely the ideas of the teacher.

ARRANGING THE SCHOOLROOM

An Inventory of the Room. One of the things to be considered the first day of school is the room in which the children find themselves placed. They should take note of the furniture in it, the pictures on the walls, the finish of the walls, the condition of the window curtains if there are any, the amount of floor space available for their activities, the

equipment available for work, the condition of the floor, and any other matters affecting the appearance or convenience of the room. This should be done in much the same spirit one has in looking over a room in which he is to live for a time. In fact that is just what this room is to the children. They are to live and work here for a year. It should be made as attractive and convenient as possible, and the children should share in making it so.

Arrangement to Fit Tentative Plans for Work. This first inventory of the room should be followed by making a temporary arrangement of the things in the room. Such planning offers opportunity for discussing furniture, its arrangement, and matters of beauty in a room. The best place in the room for the library table should be carefully considered. The question of light for looking at the books needs attention. The appearance of the library table should be noted. Should the table be placed so that the room will seem more attractive because the table is where it is readily seen by one who is entering? Should the table be so placed and arranged as to make one want to go to it and look at the books?

If there is a sand table, its location needs attention. It should be so placed that those children working at it will not disturb children who are doing work requiring quiet; and it should be so placed that it is easy to sweep around it. This is necessary because some children will find it hard to keep from spilling the sand.

Extra chairs should be placed where they will be convenient for visitors. Pictures on the wall should be hung where the light will shine on them in order that the story of the picture and its colors may be easily seen. The size and shape of the picture should be in harmony with the space in which it is hung. For example, a small picture should not be hung in a space so large that it will seem to be lost. A large picture looks crowded in a very small space.

Do the windows need curtains? Does the floor look clean? With the arrangement proposed will the children have room

for doing the things they propose to do together? There should, if possible, be a place where the class can come together as a group, even though some have to sit upon the floor. Perhaps something can be done by way of providing for group gatherings. The greatest value in developing a classroom spirit of living together will come through helping the class to consider and decide these matters.

All this discussion will have little value unless it is so handled as to lead the children to observe how things are arranged in other rooms at school and at home. How does mother have her pictures hung? What does mother put at the windows to make them attractive? Where do other people place the library table? Do all people have tables with books upon them placed in such a way as to make people coming into the room want to read them? This noting of the ways in which other people meet these same problems is a method of broadening experience which gives more meaning to the things one is inclined to accept as a matter of course. Further, this tentative arrangement and its discussion should arouse interests that will be fruitful of further study during the year. As the weeks go by some of these studies will appear and need attention.

MAKING CURTAINS AND A TABLE SCARF

How to Make Curtains. When the time comes that the children decide that they want curtains for the windows, there should be class discussion of what should be used for the materials. Children may decide to get samples of materials they think desirable. A committee appointed by the class or individuals may bring in samples. These samples should be inspected by all, and discussed relative to their prices and qualities. A chart of the samples may conveniently be made. This will involve the statement of the width of the goods. Before choice is made, the question of ease of washing or cleaning should be considered. If some have wanted silk or tapestry or velour, so much the better. This

will bring in discussion of how one cleans silk, wool, and cotton. This will reveal that there is a difference in materials. If some bring in colored samples there will arise the question of fading. Many children will have no background of experience to tell them how color is put into fabrics, or to tell them the fact that frequently color fades in the sunlight. Experiences may be compared, information gathered, and experiments tried.

The amount of material needed should then be considered by the children. They should measure the length of the window to be covered by curtains. To this should be added length needed for hems. They should determine how many widths of the desired cloth will be needed. Then they should determine the total length needed and its cost. This work should be done by the children, under the teacher's guidance. It is easily within the reach of third-grade children and may be possible for second-grade children.

This experience will open the way for study of the various kinds of materials. Cotton, wool, silk, and linen are usually very indefinite terms with children of primary grades. Study of these common materials comes also in the clothing studies outlined elsewhere. By the time the children have once or twice met the fact that there are different materials, they will begin to ask questions about these materials and will be ready for some real study of them. For suggestions of ways of handling such studies, see the section devoted to activities relative to clothing, particularly the study of cotton, wool, silk, and linen, pages 529 to 537.

Providing a Table Scarf and Doilies. In a way similar to that suggested for the study of curtains, the children may be led to plan for a scarf for the library table and doilies for the teacher's desk. Such planning might well include the examination of some table scarfs and some doilies. This will tend to broaden the idea of such decorative materials. It will serve to awaken interest in such things and to call attention to the fact that they are for ornamentation and that they cannot be beautiful unless they are kept neat and

clean. It also will awaken interest in the various kinds of textile materials in use, so that later some study of these materials will be profitable. The writer believes more value comes from the discussion, evaluation, and comparison of these doilies and scarfs than from their actual making. The making must be kept simple enough in technique so that the labor does not become discouraging.

CARE OF THE FURNITURE

Keeping the Furniture Dusted and in Order. As the days go by the children will note difficulties arising from the failure to keep in order the things they have arranged. The janitor, if there is one, will not be fully aware of their plans or perhaps not in sympathy with them. This will necessitate their taking steps to maintain their plans. They may appoint a committee to go over the room before school each morning to see that everything is in order. The committee may find dust. This should raise questions of how dusting should be done. When children are made aware that dust contains germs of varied sorts, whatever is in the environment, they will see that the dusting method should be one that will remove the dirt and germs, not one that will scatter them anew.

They will note also that some dust will easily scratch the polished surfaces of the furniture. This will bring their attention to the condition of the surfaces of the furniture in the room. From such discussion should result plans for dusting that will remove the dirt and germs and that will protect the surface of the furniture. The value of the vacuum cleaner may be discussed. If children are not acquainted with one it would be profitable to see one at work. To see the bag of one emptied of the dirt collected in its use is quite convincing of its worth.

Considering Furniture Surfaces. This discussion of dusting and its effect upon the surface of the furniture should connect with the discussions arising from the building of the dollhouse, and bring about acquaintance with paint, varnish,

and shellac as materials used in surfacing wood. First- and second-grade children can use paint and shellac on the things they make. Third-grade children may be able to use varnish. The use of these finishes, together with the discussions arising, should lead to an appreciation of surfaces, which will result in increased care of the furniture and woodwork of the room. Scratches will come to be in disfavor. Children should in time know painted, varnished, and shellacked surfaces and should eventually recognize some relative differences in cost in terms of materials and of work done in making the surface.

MAKING A DOLLHOUSE

UNDER the subject of clothing, the use of dolls in response to the interests of children in the first grade is discussed. Coupled with the making and dressing of dolls is the building of dollhouses and playhouses. This kind of activity is also closely related to the interests developing in arranging and caring for the schoolroom. There are many kinds of dollhouses which have been used in first-grade work.

Some children find out-door playhouses most desirable and so have constructed a playhouse large enough for their use. Some first-grade children have made each a house of his own out of studding, joists, weather-boarding, shingles, etc. Some have taken boxes and cut doors and windows which they have framed, adding suitable roofs. Some have built community or apartment houses, each child making a room out of a box. Some have used cardboard boxes and have made individual houses or combined their houses into apartment houses. It has even been found advisable for some children to use a screen or even to mark off a space on the floor, dividing it into the various rooms.

The decision as to what sort of house to construct depends upon the available space, time, materials, and tools. The type of house built is not important. The important matter is the question as to what comes from the work by way of new interests, new values, new activities. If the work relates

Fig. 1. West Hoboken primary-school children, directed by Mrs. Marion C. Parker, gathered all the materials for making and furnishing their dollhouses

to real life situations involving rooms, furniture, hangings, cleanliness, and dishes so that the children act differently in situations involving these, the work is worth while. The measure of value of such work is in terms of the number of instances where the children value houses, rugs, furniture, and dishes more as shown in their use of them.

Sometimes the activity in building dollhouses arises through the fact that one child brings a box to school and works upon it during any free time at his disposal. Sometimes the activity arises through the fact that one child has made a good house of blocks which has to be taken down to make room for some other work. This calls for some form of permanence in house-building, and so leads to the proposal that the children make houses of boards, wooden boxes, or cardboard boxes. Perhaps the care of the school doll or of the dolls the children make may suggest making a dollhouse. In any event, help the children to choose the form of house-building which is most valuable under existing conditions.

The Parts of the House. As the work in building progresses, there should be time given to planning. This will include discussion of values in parts of the house. Such questions as these may well arise: How large does a kitchen need to be? Why are bathrooms often white? Why should

a kitchen be white or very light in its finish? Why should a bedroom have plenty of windows? On which side of the house is it best to place the bedrooms? Why are the dining-room and living-room often connected by wide doors? Why are bathroom fixtures white, hard, and smooth? How are the walls of houses finished on the inside? Help the chil-

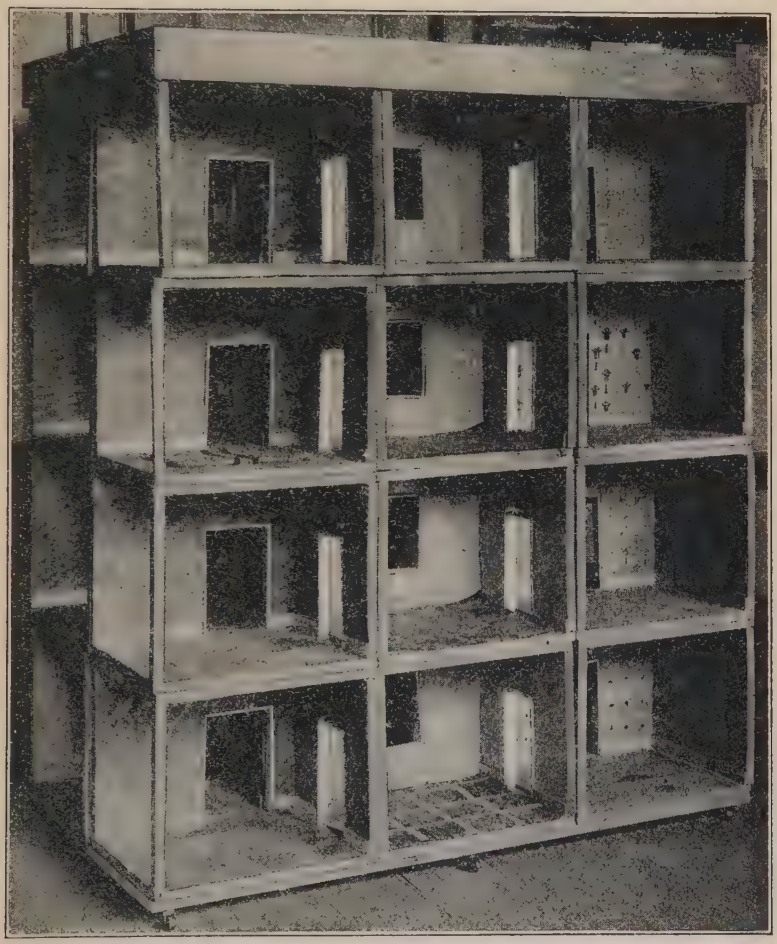

Fig. 2. Each room of this apartment house was made by a first-grade child

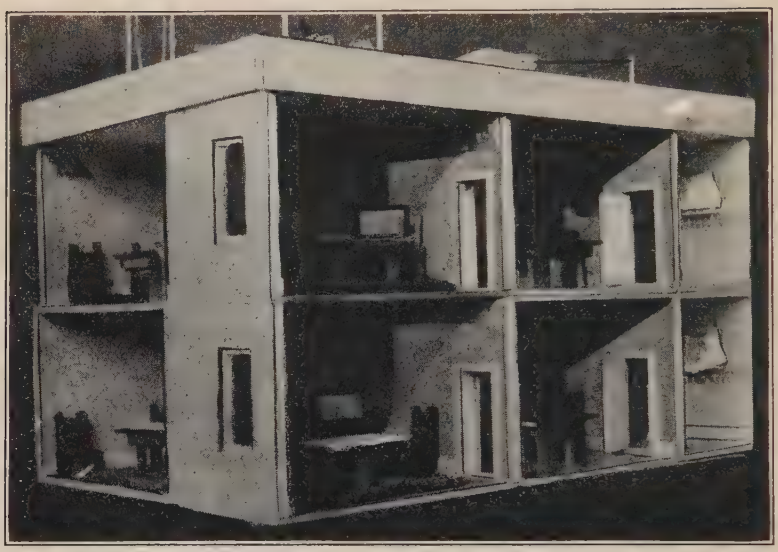

FIG. 3. First-grade children of Speyer School, New York City, used boxes to make this apartment house model

dren secure answers to these questions through consulting other people, observing, reporting, and discussing.

THE USE OF TOOLS. In constructing the house, wherever it is necessary that the children use tools, the teacher should help them to use the tools correctly. The manner of holding the hammer, the way of putting a board in a vise for sawing it, the use of the ruler and try-square in measuring—such are activities which can easily develop into wrong habits. The children may watch the carpenter in the neighborhood to find the correct way. As soon as they are able to use a tool, they should be instructed in the care of it. Proper respect for a saw edge or for a bit or for a plane should go with its use. One of the first lessons in caring for a tool is to learn to put it where it belongs when through with it.

If houses are made of boxes, it is wise to select boxes made of wood that is soft and that does not split easily. If orange or apple boxes are used, it will be found advisable to remove

the thin, tough sides and replace them with soft wood or with beaver board. Otherwise, the difficulty of sawing this tough wood will delay the work to a great extent and may discourage the children. The labor of sawing tough boards does not yield adequate returns in the results sought. To make doors and windows in a box use a ruler and draw on the box the outline of each door and window. With a brace and bit bore a hole in each corner so drawn. Using a keyhole saw, cut from one corner to the next along the line drawn. With thin strips of lumber about an inch wide, frame each door and window. Remember to "house in" the sides of the frame with the top and bottom strips. Observation of window and door frames on real houses will show this to the children.

FINISHING THE WALLS OF THE ROOMS

The work of finishing the walls of the rooms can be very productive from the esthetic point of view. When the time comes for this work, the children should be led to express their ideas of what makes good wall finish. Then they should be encouraged to look at the rooms at home, at school, and in any good places to which they have access. They will

Fig. 4. The top floor of an apartment house built and furnished by first-graders

report many kinds of wall finishes. Perhaps a list will prove interesting, or a collection of samples of materials or of pictures illustrating the various methods may be gathered.

From these reports and discussions the children should be led to decide upon the finish they will use on their houses. The finish most easily used in dollhouses is wall paper. After this is decided upon, and this is what the children will be likely to select, there should be consideration of colors and designs. Again the children's ideas and experiences will need to be pooled. This may easily lead to the children's wanting to see a sample book from a wall-paper house. Such a sample book can often be borrowed. After considering the various colors and designs, the children may make their decision. Color harmonies will here need attention. Children need to learn what is good color. They learn it best when they have to make a selection for something that is theirs. Design will need consideration. The principle of simplicity must be taught. If possible the children should see a room or so which is good and have their attention called to the simplicity of wall-cover design. Teach that the absence of much pattern in a small room is desirable.

The children should then design and color their own wall paper. Limitation of wall design to simple stripe is often satisfactory in dollhouses. Plain paper is best. The design in the border should be simple.

In applying the paste to the paper, hold it down with the ends of three fingers of one hand and use the paste brush with the other hand, brushing from the center out.

Paint should be used in decorating the door and window casings. Perhaps the outside of the house will need paint. This depends upon the material used in construction.

FURNISHING THE DOLLHOUSE

The plans for furnishing the house should be developed through the use of discussion, observation, and reports. Care should be taken to keep the furniture small enough to be in

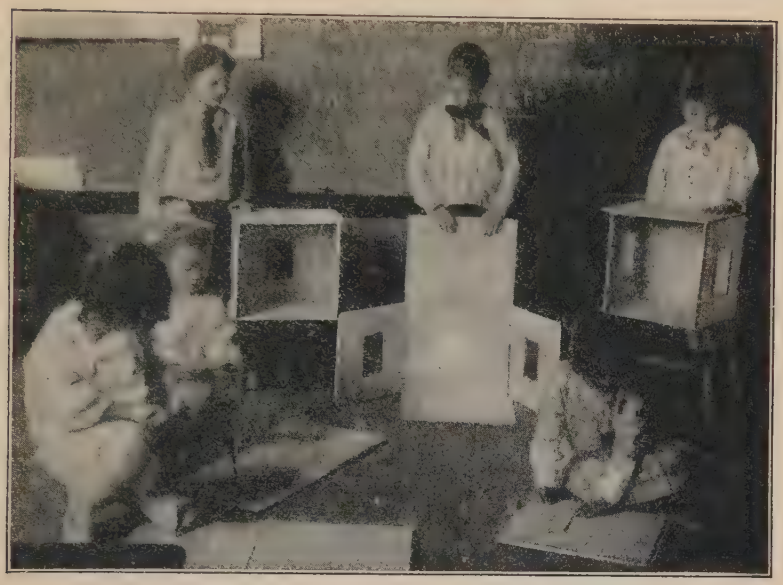

FIG. 5. Making dollhouses that are collapsible proves a space-saver

proportion to the size of the rooms. Furniture involving fine and tedious technique is not desirable. A very satisfactory kind of furniture is made of blocks. A cube with a board nailed on one side forms a chair with a good back. A long block with a board nailed to each end forms a good bed. If the thing satisfies the child's activity so far as form and function are concerned, the construction is adequate for first grade. Paper furniture is not good for two reasons. First, it is tedious to make and therefore is undesirable for little fingers. Second, it is not practical for use with the dolls, for it is not strong enough to hold the weight of the dolls.

MAKING RUGS FOR THE DOLLHOUSE

(A Study of Weaving)

THE rugs may be woven by the children. Care should be taken that the material is coarse enough to make the work of

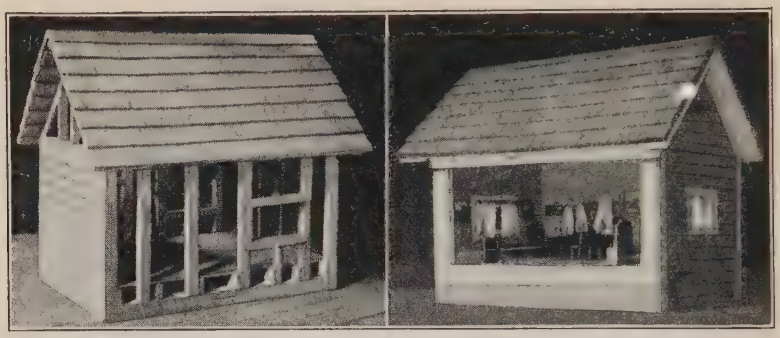

Fig. 6. The first picture shows a model of a frame house under construction by primary pupils. The second picture shows the completed house furnished

weaving easy and rapid. Coarse cotton roving is good, or cotton rags can be used. A coarse woolen yarn makes a soft, attractive rug, but it is expensive.

For first-grade children the design in the rugs should be limited to the use of a stripe for a border. A woven pattern may be attempted by children in the third grade. They should understand the use of the heddle device for simplifying the work of weaving (see p. 502).

For first-grade children a loom is needed which consists of a frame having a row of brads across each end. For first-grade weaving the brads should be placed about a quarter of an inch apart. An oblong box may be used for the loom. If a box is used, it is well to cut down the two long sides somewhat to admit the hands under the rug as it is being woven. The brads are put in the short ends. (See Fig. 8, p. 503.)

Use soft cotton twine for the warp. String up the warp thread by running it from end to end of the loom, going around each brad in turn. Weaving consists of going with the woof thread over the first warp thread, under the second warp thread, over the third thread, etc. When the woof thread is taken entirely across the warp threads, it should be packed closely up to the woof thread just preceding it. A comb is good for thus packing it. In returning the woof thread it goes under the threads it went over and over the threads it went under. And so the weaving continues—over,

under, over, under, etc. For a stripe use woof threads of another color. The children should learn to use the terms "warp" and "woof" in connection with their work and to recognize the warp from the woof in their finished products.

This making of the rug should of course be connected with the discussion of rugs, the different kinds, their care and their use. Pictures of rugs are easily found in magazine advertisements. A collection of pictures may help to widen the experience of those children whose home conditions are

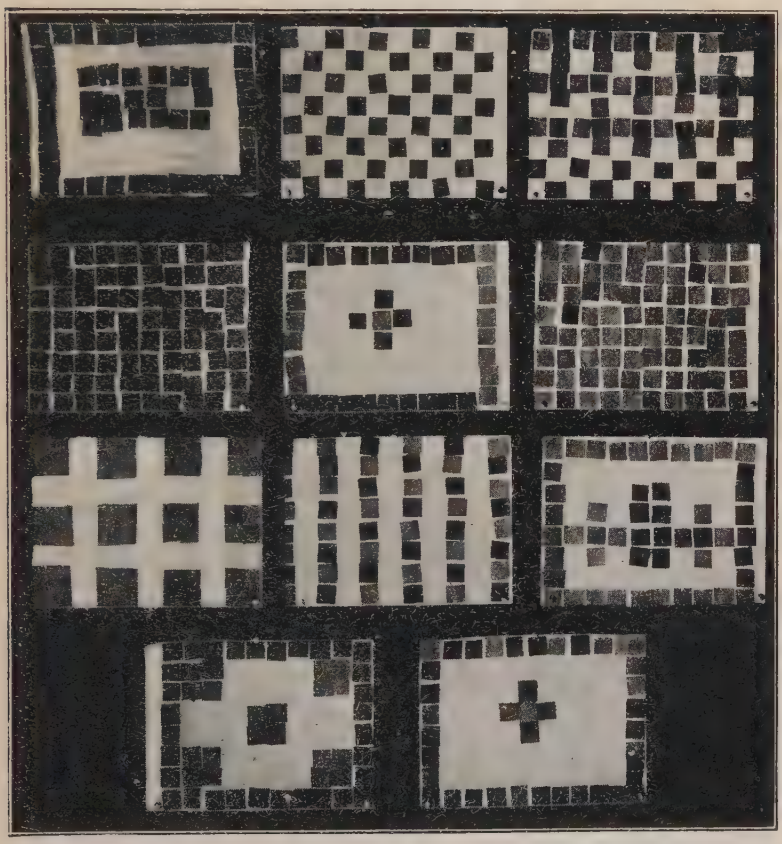

Fig. 7. Linoleum patterns designed by first-grade children and used by them in furnishing their dollhouses

limited. Care of the rugs in the home and at school should be related to the discussion of making rugs for dollhouses. Proper ways of cleaning should be stressed. These should include health questions involved in cleaning.

How much weaving should children do? One needs to recall the discussion of objectives in industrial studies and use the principles laid down to guide one in determining how much handwork there should be. These principles and objectives are to be found in Chapter I. It is easy to let the children do more weaving than is needed to accomplish the ends set up. If the rug is made in the first grade, when should there be weaving again? When the children are ready to take an advance step in understanding processes, and thereby values, seems a sensible answer. It is therefore suggested that children wait until the third grade for a second experience in weaving.

The Study of Indian Heddle Devices. After the simple over-under process, the next step in understanding is the device for shortening the tedium of picking up every other thread. In this the children will learn the terms "shed" and "heddle devise." This study ties up closely with the right kind of study of Indian life. Really to profit by Indian studies the children need to get experiences having to do with things other than the pantomime kind, which feature headbands, war paint, papooses, birch-bark canoes, etc. The children need to understand the economic problems of the Indians in their everyday life, questions of how the Indians lived and what they did to provide food, clothing, and shelter; how they wrote; what they made for use in holding grains; and how they cooked their foods. (See Vol. IV, p. 509.)

It happens that the method of the Indian woman in eliminating the tedium of picking up every other thread is an illustration of the principle used by civilization generally in meeting this difficulty. Pictures and models and samples of the Indian woman's weaving are easily available. The method of the Indian weaver is as follows: Take a stick and a string. Tie the string to one end of the stick. Pass the string under

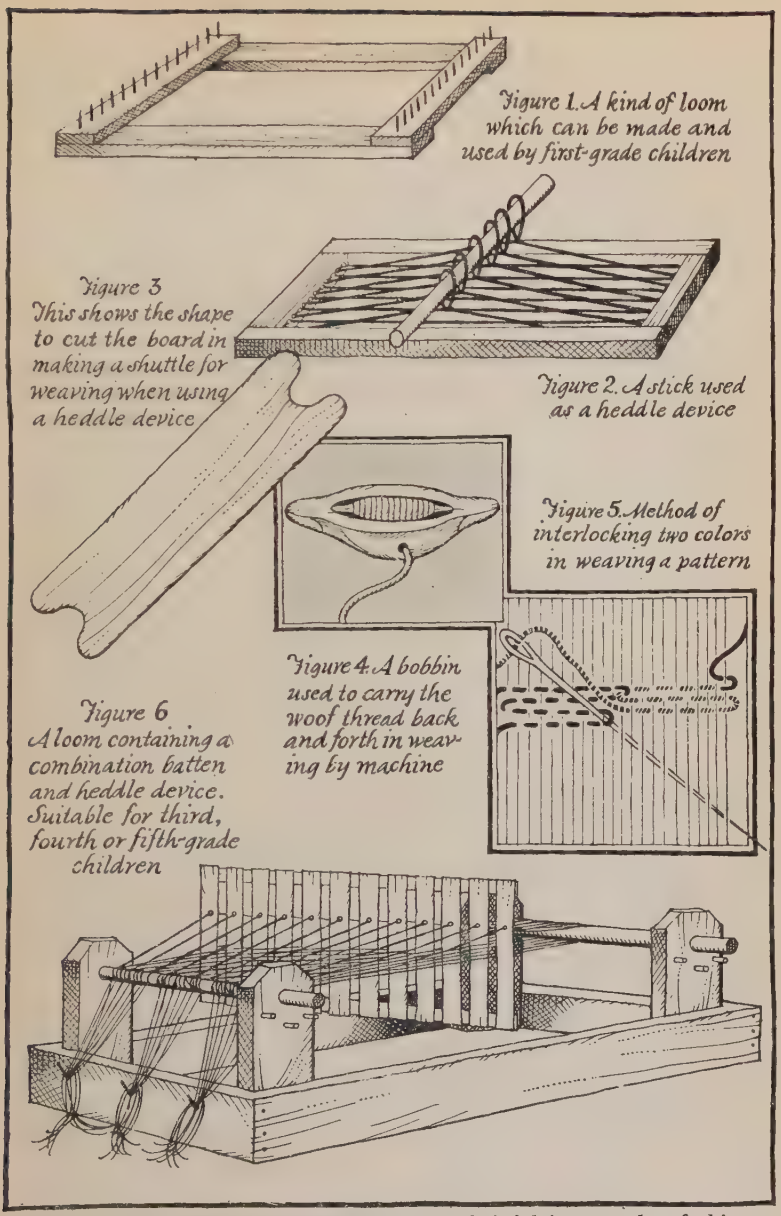

FIG. 8. Various weaving devices that prove helpful in a study of this art

the first warp thread, drawing the string until the stick is two or three inches from the rug. Loop the string around the stick, then under the third warp thread, around the stick, under the fifth warp thread, and so on, until the string goes under all the odd threads, thus attaching the stick to the rug at a distance of two or three inches. By pulling the stick

Courtesy, American Museum of Natural History

FIG. 9. Navajo woman weaving. Note the heddle devices

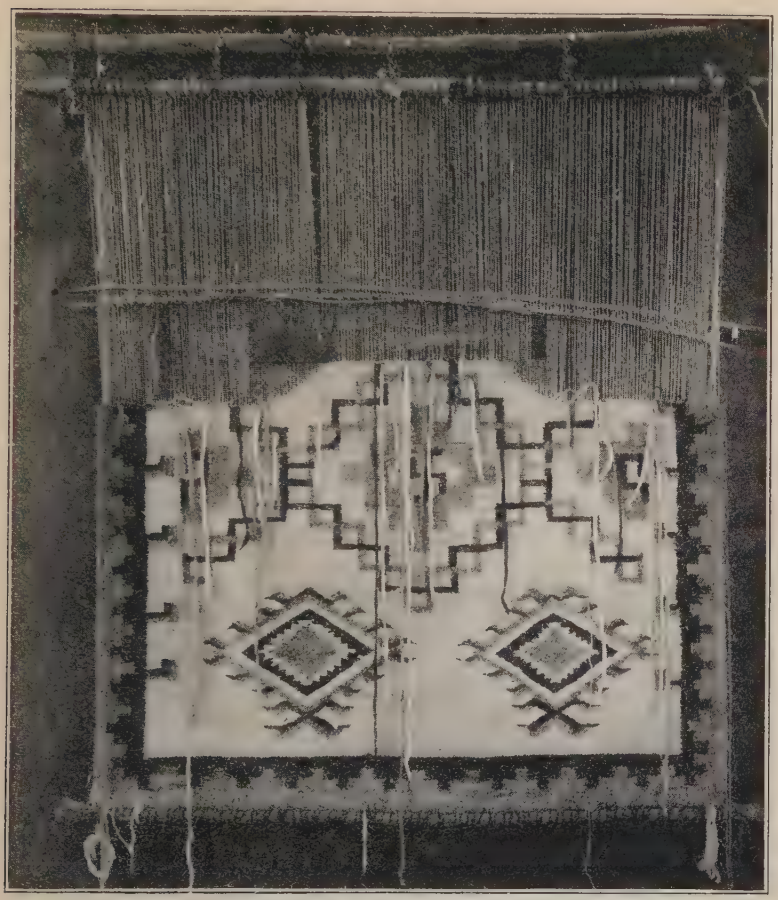

FIG. 10. Navajo loom showing Indian design and the process of weaving

up, all these odd warp threads are lifted from their normal position. The children will be able to see through the space between the lifted warp threads and those which are not caught by the string. This space is called a shed. Another stick and string can be used to harness the even threads. The woof should be wound upon a shuttle. When this second shed is made ready by lifting the stick attached to the even threads, send the shuttle through under the even threads

and over the odd threads. By again pulling up the stick attached to the odd threads, the shuttle again goes over the even threads and under the odd threads. And so continue alternating the two sheds. By continuing this process the weaving is soon done.

Weaving a Pattern. Another thing that may be considered in connection with the Indian studies in the third grade is the weaving of a pattern. A study of Indian life that does not result in an increased interest in color and design as the Indians worked them out fails of a rich opportunity. The Indian colors and designs are individualistic in that they characterize Indian industrial products. The children should acquaint themselves with the many illustrations of pattern and color to be seen in Indian baskets, blankets, pottery, clothes, and rugs. Some attention may be given to the meaning of these patterns and to the reasons for the colors they used. Out of this may come a desire on the part of the chil-

Fig. 11. Second-grade children of Speyer School, New York City, used a screen for dining-room, bedroom, or living-room as the need arose. Here the screen is in use to enclose the dining-room containing furniture which the children have constructed

FIG. 12. A dining-room interior showing the furniture in use

dren to express their ideas of design in a weaving experience, or they may find in pottery an outlet for the expression of their ideas. This is discussed elsewhere (see Chap. VI).

To weave a pattern requires the use of a needle and careful planning with reference to the number of warp threads involved in each line of the pattern. It may be well to draw the pattern on paper, including in the drawing the warp threads and the woof threads. Careful counting of threads is needed if designs are to be worked out true to plan. Weave the pattern first. Where the foundation color meets the pattern the thread of the pattern color should be interlocked with the thread of the foundation color.

In connection with this work, look at hand-woven fabrics of various peoples. This may reveal other methods of bringing two colors together. Some fabrics may be found in which there is a slit along the line where the two colors meet.

THE STUDY OF FURNITURE

MAKING FURNITURE OF BOXES. Some teachers of first or second grade have found that children are successful in making tables and chairs of boxes. These are useful for the

Fig. 13. Furniture and other articles of wood constructed by children of several grades

library corner. This makes a good unit of work for second grade if the children have made dollhouses in the first grade.

Comparison of Our Furniture with That of Earlier Peoples. When considering our furniture it will be of interest and profit to secure descriptions and pictures of the furniture of some of the earlier peoples, or of some less civilized peoples of today. Note the factors in furniture which have been considered most essential. Note some of the changes which have come in the idea of the chair. Note the absence of the table in the economy of some peoples. See what kinds of beds have been used. What furniture did the Indian of the plains have?

FLOWERS AND THEIR CONTAINERS

There should be flowers in the schoolroom if possible. They should be there as the result of the children's planning and caring for them. The choice of appropriate vases for flowers of various kinds is something that can thus be taught. Too many people look upon the vase as merely the container of the flowers. They do not see the vase as a part of the whole

floral decoration. The questions arising when choices are being made may lead tc interests in vases, their origin, and how they are made. The study of vases is discussed in the section devoted to dishes and vases, pages 552 to 563.

Window-boxes may be called for in some instances. Children in the primary grades cannot do much in making boxes for the windows, but it may be wise to let them make what they can if interest in room decoration can be fostered.

If growing plants are kept in the room, the teacher must not make the error of caring for them herself, thus excluding the children from this responsibility. Such a responsibility will call to the children's attention the factors of plant growth under their control. Questions about plant food, influence of sunlight, pruning, and right temperature may well receive attention and are profitable for class discussion.

Fig. 14. A study in the care of bedrooms. The furniture was made by primary-grade children

Courtesy, American Museum of Natural History

FIG. 15. Interesting types of shelter of various peoples. Top—Apache house; circle—Blackfoot Indian tepee; center—Eskimo igloo; below—Indian pueblo

HOUSES OF VARIOUS PEOPLES

It may be of interest and profit to children of third-grade level to make a collection of pictures of houses of various kinds. These may be secured from magazines, picture-post-cards, or advertisements, or they may be drawn or traced from books. Such a study will do much to develop interest in house construction and will give the data which gradually will lead into the conception of house structure as an adaptation to environing materials and conditions. This conception may not come until the later grades, but the material from which it comes may well be made familiar at the time when interest in collections is strong. Through such work the children will see more value in their own homes.

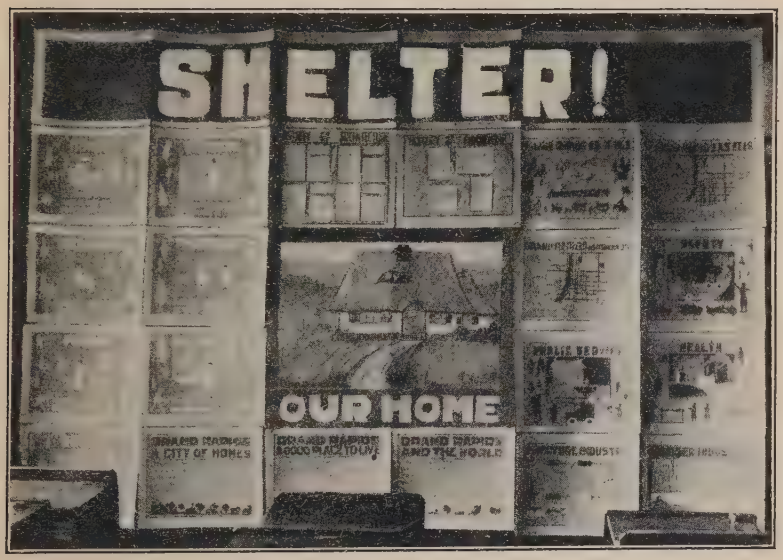

Fig. 16. Pupils of the primary grades of Grand Rapids, Michigan, made this chart showing the results of their study of houses

CHAPTER THREE

STUDIES RELATED TO THE SCHOOL LUNCHEON

MANY schools are so situated that the children must bring their noon luncheons. In other schools children make a hurried trip home for luncheon. Some schools have a mid-morning luncheon. In every school the question of eating a meal between nine and three is a question of more than individual concern. The fact that each child eats is of some concern to all. Food is therefore a matter of group discussion.

What ought we eat for luncheon? How much time should we have for eating our meals? Why are some foods better for us than other foods? What are some of the important kinds of foods? What hot foods can we prepare for our noon luncheons? What foods can be eaten raw? How should they be prepared? These are some of the questions that will come up for discussion if the situation is rightly handled. The initial discussion may come in planning for the noon hour. Or the fact that some children are untidy in their eating may give cause for discussion. The importance of clean hands when eating is another topic which may start the consideration of eating and foods. Different groups may enter the work related to foods by different topics but all should find need for study of common problems about foods. Suggestions are here made for some of these topics.

MILK AS A FOOD

Many authorities agree that a growing child should have a quart of milk a day. With this fact in mind, the children may become interested in providing milk for their luncheon. Or it may be possible to have each one subscribe for milk for

the mid-morning lunch. A record may be kept by each child of the amount of milk he drinks a day. This will call for measurement of a quart of milk into cupfuls. The children will thus become familiar with the terms "pint," "quart," and "cupful," together with the meaning of each. They should gradually become aware that milk provides the elements needed in a child's food. It is a food which sustains life of the growing infant. It then is important in the diet.

Cleanliness in milk is another topic that will come up. In providing for milk to drink at school, questions will arise as to how it can be brought and how it can be kept sweet. Some will bring the milk from homes where the family has cows. Others may have bottled milk. How does the farmer keep milk clean? How does he clean vessels for holding milk?

The term "germs" is legitimate to use with little children, for they must in some way get the idea of what we mean by clean milk. They should get some knowledge of the microscopic nature of germs. They should know that germs are in dirt and in things that to the eye appear clean. They should know that boiling and the action of sunlight kill germs. They can get some understanding of the fact that keeping food cold prevents the germs from growing so rapidly. This is why the milk should be kept in a cold place. The fact that germs are in the air and on things that appear clean will help children to see why bottled milk is better drunk through straws if the straws are clean.

The Products of Milk. Children are easily interested in the things that are made from milk. Some of these things can be made in school. This will make the discussion of milk more meaningful.

Butter. Butter can be made by putting sour cream in a fruit jar and shaking the jar. After the butter is separated from the milk, it should be washed in cold water and worked carefully to take out all the buttermilk. Salt should be added to taste. This will help the children identify butter and buttermilk as products of milk. The butter may be used on the bread eaten at noon luncheon.

Cheese. Cottage cheese can easily be made from sour milk that has come to the "clabber" stage. Put the milk in a large container and pour over it boiling water. Let the contents stand about two hours. Strain through a fine wire strainer and cloth. When the whey has been drained off, season the curds with a little sugar, salt, and cream. The cheese can be used for luncheon. This experience teaches the children "curds" and "whey" as definite terms. The children may be interested in tasting the whey.

Junket. Junket is another dish that may be made by children of about third-grade level in their study of the uses of milk. Junket tablets can be secured from a grocery store. Directions should be followed as given on the package. Be careful not to make the milk too hot, since such a condition prevents the work of the junket tablet. There are some children who do not like to drink milk and therefore do not get enough milk. Junket as a dessert may be liked by the children and it is just as valuable a food as milk.

KINDS OF FOODS

Interest in the different kinds of foods may be stimulated in various ways. Primary children find it interesting to cut out pictures of as many different varieties of vegetables as they can find and paste these on charts with proper labels. Such a chart may have the pictures classified into those vegetables which are to be cooked and those which are to be eaten raw.

Or they may find it interesting to make a chart of cereal wrappers and cartons. They will soon find that cereals are made from grains. They will be interested to grind wheat or oats in a food chopper to see how these can be made into a cereal. The ground grain can then be cooked as steel-cut oatmeal is cooked. The food so cooked can be used for the noon meal. Such an experience will identify cereals as grain foods. Booklets or charts should be made telling the story of the children's study of cereals. Illustrations by cut-out

FIG. 17. Third-grade pupils of Grand Rapids made this model dairy farm

pictures, children's drawings, and possibly samples make a good summary of the work.

Closely akin to the study of cereals is the gathering of flours of various kinds. This may lead to noting the different kinds of bread to be found in the community. These will be accounted for by differences in flour and in making.

Still another study should be made of the fruits grown in the region. Lists of all fruits raised in the community can be made. These can be illustrated by cut-out pictures. Then lists can be made of all the fruits raised elsewhere, which are for sale in the community. These lists together with the names of the places where the fruits are grown can be charted to show the sources of some of our foods. This is excellent work for third-grade children in widening their notion of the earth. Such work should have constant reference to the map. These charts of fruits so listed are profitable for summaries. A third kind of fruit list may be a list of all canned fruits for sale in the stores, with the location of the canneries. Still a fourth list may be a list of dried fruits for sale, with the location of the place from which they come.

DIET

These studies of kinds of food should be accompanied by consideration of ways of using these foods in the diet. It should include discussion of the importance of fruit in the

diet. It seems reasonable to introduce the term "vitamins" to third-grade children. While little is known about vitamins, we know they are present in fresh fruits, milk, eggs, and green vegetables and that they are essential to growth.

The importance of cooking cereals a long time in order to

Fig. 18. Primary pupils of Grand Rapids made this chart for public display

cook the granules of starch may be mentioned in the cooking of the cereal grain prepared. The use of baked potatoes as a very good kind of cooked starch should be mentioned, when cold weather suggests the need of something hot in the noon luncheon. Potatoes may be baked by a committee of the class. Note the escape of steam from the potato when the skin is broken after the potato is baked. Note the mealy quality after the steam has escaped. The children will recall the presence of steam in the cooking of the cereal. Cleanliness of fresh fruit eaten also needs consideration, as well as the importance of careful washing of vegetables when eaten

raw. Connect this washing with the discussion of germs which was suggested in connection with milk. Lettuce, radishes, onions, and tomatoes are some of the vegetables which may be available for luncheon if there is a school garden or if the children live in or near a rural community.

PUTTING AWAY FOOD FOR WINTER

CONSIDERATION of what is going on in the home and neighborhood will disclose the fact that food is put away for winter in homes and in stores and canneries. Some attention should be given to this activity. The children are accustomed to seeing their mothers can fruit and vegetables and make jelly but they do not consider the significance of these activities. Canning is an important household activity in the fall.

City children on a visit to a farm will want to bring away some fruits if possible. When they arrive at school they will consider what to do with them. Questions should be raised as to what mother does with fruit. Some should be canned or made into jelly. This serves two purposes. It makes real the fact that providence in putting things away when plentiful makes it possible to have such foods when they are out of season. Then it helps to give meaning to the products of canning and jelly-making which have been accepted as a matter of course.

MAKING JELLY. If jelly is to be made, recipes may be brought from home. These may be discussed and the one to be used may then be written on the blackboard. Note should be made of all the materials and utensils needed for the process. The work should be done as a group activity, with careful discussion of the processes as the work continues. The object is not to make the children skilled in these processes but to give meaning to the foods they are accustomed to eat.

In jelly-making, cook the fruit in a small amount of water. Strain the juice through a cloth. Measure the juice. Boil about ten minutes. Add an amount of sugar slightly less than the amount of juice when measured. Boil until the jelly

just begins to thread. Pour into glasses. Cool. Cover with melted paraffin. When the work is completed and the jelly is put away for future use for luncheons or parties, the story of what the children did can be well written as a group account of their work. This story may be duplicated and each child may put a copy in his yearbook, described in the work suggested for Language, pages 28 to 42.

The following is quoted from the yearbook of one of the children who was in the first grade of Horace Mann School, Teachers College, taught by Miss Betzner:

OUR PLANS FOR MAKING QUINCE JELLY

We wanted to make jelly from our quinces.
We talked about how to make it.
We made our own rule.
We asked our mothers for their rules.
Philip Steckler brought a rule.
George Filipetti brought a rule.
George Phillips brought a rule.
Joan brought one.

We found we needed to go to the store.
We needed these things from the store:
Sugar
Glasses
Parawax
A vegetable brush

Miss Pederson took some of the children with her.
Miss Betzner took some children with her.
We bought sugar, glasses, parawax, and a vegetable brush.
Some of us went to a grocery store on Broadway.
Some of us went to a grocery store on Amsterdam Avenue.

The sugar cost 32 cents.
The glasses cost 80 cents.
The parawax cost 20 cents.
The vegetable brush cost 7 cents.

Philip's Rule for Parawaxing Jelly

Melt the parawax.
Pour it on the jelly.
Let it cool.
Cover the jelly.
Put away in a dark closet.

FIG. 19. Second-grade pupils of the training school of Hunter College, New York City, made this map of their community under the direction of Miss Florence Brumbaugh

MAKING QUINCE JELLY

We made quince jelly.
We washed the quinces.
We cut up the quinces.
We cooked the quinces for two hours.
We put the pulp in a jelly bag.
We let the juice drop all night.
We measured the quince juice.
We had $4\frac{3}{4}$ cups of juice.
We measured $4\frac{3}{4}$ cups of sugar.
We cooked it for 20 minutes.
We poured the juice into glasses.
We put it in the sun to set.
We had 14 glasses of quince jelly.

Saturday Philip Steckler, Natalie, Marion, Jack Ware, and John Roser did the parawaxing.

On Monday Marion and Philip Lockhart put the covers on the glasses.

On Wednesday Alan and George put on the labels. The labels read "Quince Jelly."

The Cost of Our Jelly

Quinces	35 cents
Sugar	16 cents
Parawax	5 cents
Glasses	35 cents
	91 cents

Our fourteen glasses of jelly cost 91 cents.
One glass cost about 7 cents.

Drying Foods. Drying foods as a method of preserving should be considered. The lists of dried foods which can be bought at the stores should be noted. The children may find it worth while to try drying some fruits or vegetables. If this is done, include in the process the proper sterilization and cleaning of the product. Boiling water is good for this. Do not allow the dried product to remain in the water long enough to absorb the water. After the boiling bath, place the product in a pan and place in a hot oven long enough to dry out and to help kill any eggs or germs not killed by the

water. If the dried product is corn, it should not be washed until just before using.

Interesting accounts of methods used in preparing raisins and figs in California may be secured through properly supervised letters to children of a cooperating third grade in the section where this industry is carried on. Such courtesies may be in exchange for letters and illustrations from the children in your school concerning industries peculiar to your environment. Sometimes commercial clubs are glad to furnish illustrative materials. Writing accounts of this kind is excellent work in English because its real worth calls for the best the children can do. Further, it requires care to express clearly what one sees, as distinguished from what one reads or hears told. See the suggestions in the section on Language, page 146 of this volume.

Burying Vegetables. The children may wish to try the experiment of burying some vegetables in the ground to keep them from the frost. This is the method of farmers in some sections of the country. A few potatoes and cabbages may be used for this. The children should get the directions for burying the vegetables, and they should do the work. Careful accounts of the work should be written for the yearbook.

In cold weather the food may be removed and used for luncheon purposes. Raw cabbage makes a good slaw. Potatoes may be baked.

There should be some discussion of how deep one must go to be below the frost line, how the vegetables can be protected from too much moisture, and why manure is often used as part of the covering.

Early Methods of Preserving Food. These studies of putting away food for winter should be made in comparison with accounts of ways Indians provided for food in winter. Get accounts of their drying foods—meat, corn, and pumpkin. Find how they stored grain. Descriptions of cliff dwellings may be of interest here. Note their waste of corn in the corn dance ceremonies. Why did they not can corn?

Note also the colonial methods of storing foods. Why did not the colonial mothers can foods?

THE STUDY OF WHEAT

ONE group of first-grade children engaged in a study of wheat and made a record of their work by making "The Wheat Book." It included narratives of what they did, children's illustrations of the farmer's work in producing wheat, cut-out pictures from magazines illustrating phases of wheat activities, a list of things made from wheat, advertisements of wheat products and a report on their wheat exhibit. The following extracts reveal something of the nature of the study:

HOW THE WHEAT CAME

One morning a box came by parcel post from a farmer. His name was Mr. Brown. We opened the box one day when we had time. We found it was a box of wheat seeds. We tasted them. Then we decided to make some flour.

WHY WE CAN'T GROW WHEAT IN ROOM 100

The reasons we can't grow wheat in Room 100 are:
The mice eat it and carry it behind the library shelves.
There is not enough room in the dish.
The roots get tangled up.
There is not enough dirt in the dish.
In a big wheat field there is more space for the roots and they grow without getting tangled up.

THE WAY WE GROUND OUR WHEAT

One day we took Chako's meat grinder and ground some wheat. For several days we worked hard to get the wheat ground. Those were busy days then. It was a hard task to grind the wheat.

The children turned and turned. The grinder went k–k–k, kl–kl–kl.

We had several accidents. Once the meat grinder spilled. All the wheat was scattered over the floor. It was a mess.

We ground the wheat twice but still it was not flour. We took a glass jar and covered it with a cloth. We sifted

Courtesy, American Museum of Natural History

FIG. 20. This method of grinding grain was used by the American Indians

our meal. The flour went into the jar. The bran stayed on top.

We don't know what we are going to do with our flour or our meal.

John Loeb thinks it would be a good plan to cook the meal for luncheon some day. Maybe we will.

CHAPTER FOUR

STUDIES RELATED TO THE CARE AND SELECTION OF CLOTHING

CLOTHING is accepted as a matter of course by children. Its necessity makes it obvious. Yet there are two reasons why clothing is really of interest to children. They like good clothes to wear. They like to dress dolls. Through these two interests can be awakened interests in clothing and its production that are valuable in the process of educating children.

THE DOLL AS A SCHOOL FACTOR. The better schools today do not regard the presence of a doll in a primary schoolroom as the evil it once was considered. The schoolroom is a place where children learn to live better. The doll is a part of the child's life. Therefore the doll is an essential of the child's school. Sometimes when the children come to school the first day they find a doll already there—the class doll. Often it is in need of clothing. It may have no abiding place. It seems to be pleading with the children to befriend it. Other primary children find themselves in a doll-less land, only to find later that they have a resourceful teacher who knows how to help them make dolls for themselves. Other primary teachers utilize this hunger for the absent doll life by suggesting, as Christmas plans are being made, that the children might make and dress some dolls for a children's orphanage as Christmas presents. In some genuine way the doll must be made a part of the school life in the first grade.

MAKING AND DRESSING THE DOLL

VARIOUS methods of making dolls have been used in school. Perhaps the most inexpensive and easiest way is to make the dolls of old stockings or knit underwear and stuff them with

FIG. 21. These dolls were made and dressed by first-grade children of the public schools of West Hoboken, New Jersey

cotton. Hair can be made by using untwisted rope. The faces may be painted. It might be profitable to accompany this with a discussion of the many different kinds of dolls the children have seen or can bring together. Enough of this to widen the children's notion of ways of living and doing things in other lands is valuable. One aim of education is to keep widening the circles of children's interests.

DRESSING THE DOLL. Baby flannel is a very desirable material for use in making the doll's dress. It does not fray or ravel easily. Therefore there need be no hemming of the

FIG. 22. Here are some of the proud creators of the dolls shown above. This work was done under the direction of Mrs. Marion C. Parker

material. It can be procured in many attractive colors. Bright colors are pleasing to children. Further, the planning and making of the costume furnish opportunity for considering color choices. Children like bright colors, but they need to be taught color combination. Pieces of baby ribbon help in making the costume, for the use of ribbon eliminates the need of such fastenings as buttons and hooks. The use of colored ribbon and colored flannel necessitates a choice of colors. The discussion of color should be accompanied by reference to the color combinations the children are wearing.

Care should be exercised in planning sewing for little fingers to see that the plan does not include too many stitches. Much sewing is not good for the eyes of little children. Further, if we want desirable educative results from the work there must not be the attending annoyance of too much

Fig. 23. Cutting paper patterns was the first step in the making of doll clothes taken by pupils of Grade I, Speyer School, New York City

FIG. 24. First-grade children of Speyer School arranged this display of work

tedium in the work. The big value to be had from the activity is not the products made but the interests awakened and the ideas gained from the experience.

The kimono dress is the simplest pattern to use. This calls for but two seams, one under each arm. The children should measure the length of the doll and judge the needed width of the dress. Then each child should cut a pattern of paper, following the suggestions made by the teacher who cuts one or more before the children. A picture of a pattern on the blackboard should help in this matter. Remember that in laying the pattern on the cloth, there should be a fold of the cloth along the shoulder, crossing the neck.

With the use of a circle marker a half circle of cloth can be cut for a cape. The neck is made by cutting out a small half circle, using the same center as was used in drawing the large circle. The pattern should be made on paper first.

The work in dressing the dolls should be accompanied by discussions of how the children are provided with clothes. Who buys the material? Who makes the garments? How many of the children's garments are bought ready-made?

A GROUP NARRATIVE ABOUT DOLLS

The following is a group narrative made by the first-grade pupils of Horace Mann School, Teachers College, Columbia University, taught by Miss Jean Betzner. It tells of the children's activities in connection with two dolls and some cotton:

OUR DOLL

Betty is a doll.
Betty is a good girl.
Betty lives in Room 100.
Betty lives in First Grade.
Betty lives in Horace Mann School.
Betty is going to have a brother.
Betty's brother is going to be John.

OUR COTTON

A friend sent us some cotton.
The cotton came from the South.
We picked the cotton from the plants.
We took out the cotton seeds.
Betty stuffed John with the cotton.

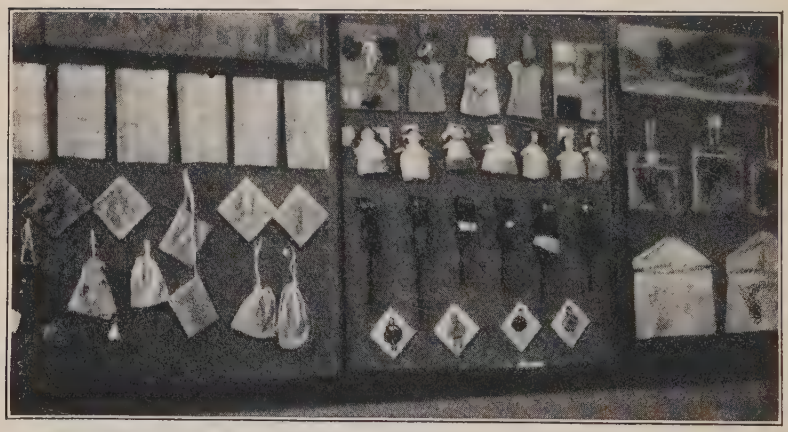

FIG. 25. Grand Rapids public-school pupils under the direction of Miss Roma Baker made the articles shown in this exhibit. After the exhibit was over the articles were sent to children living in the mountains in Kentucky

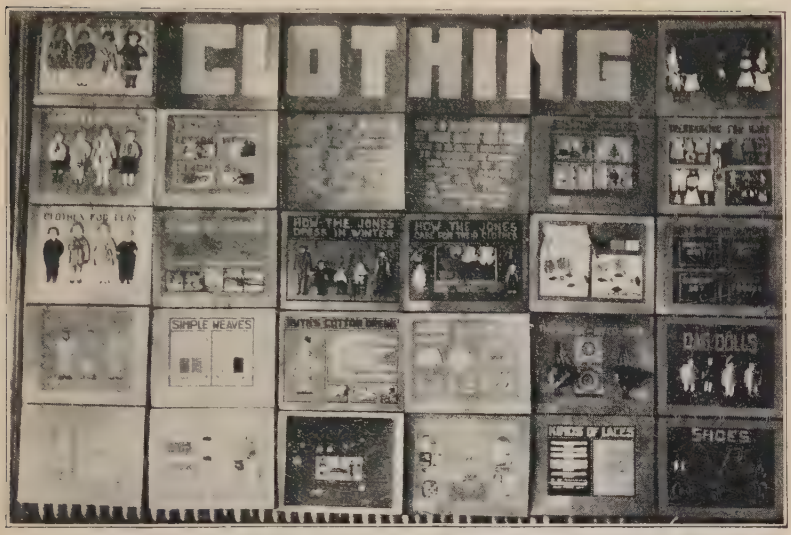

FIG. 26. This Clothing Chart was made for public display by the same pupils who made the Food and Shelter charts shown in previous chapters

OUR JOHN

John is a doll.
John is a cotton doll.
He is made of cotton.
He is stuffed with cotton.
The cotton in John came from the South.
Betty made John for us.

THE STUDY OF WOOL

ATTENTION to the materials available for the doll's dress and the discussion of the children's own clothes should bring in the terms "cotton," "wool," and "silk." It will probably be found that the children have no notion of there being different materials or of there being differences in the uses of these materials. It will be interesting to the children and of value in their development to consider some of these materials and their differences. Wool is the most suitable material for study by little children.

List all the things the children can name that are made of wool. Extend this list as the children's interest grows and causes them to name more things. Gather samples of things made of wool, particularly pieces of cloth. Get some wool. Perhaps some child can bring in some of a sheep's pelt. There may be a patron who can provide a sheepskin. Examine the wool. Note the length and curl of the hair. If possible visit a farm where there are sheep. Watch the farmer shear some of the wool from one of the sheep. Take the wool as it comes from a sheep's back and wash it. The children

Courtesy, American Museum of Natural History

FIG. 27. A Navajo Indian woman is shown carding wool to disentangle and straighten the fibers

Courtesy, American Museum of Natural History

FIG. 28. Twisting wool into a thread by hand was a method of spinning used by the American Indians

will find it interesting to see how clean it becomes. When dry, note how tangled and snarled it is. Note that the wool as it came from the sheep's back was also very tangled and snarled.

CARDING WOOL. Borrow a pair of cards from someone in the neighborhood. A pair can be bought from L. M. Watson, Leicester, Massachusetts. Put a small amount of wool upon one of the cards and comb it with the other card. This tends to straighten the wool. Continue this process until the wool is disentangled. When all the fibers are separated, the wool can be made into a sliver, the desirable form for spinning.

This is done by pushing the one card back over the other, being sure the handles of the two cards are pointed away from each other. Rolling the wool gently between the backs of the two cards finishes the sliver. It should be a light fluffy roll of wool as long as the card and one or two inches in diameter.

Twisting Wool into a Thread. Try twisting this sliver into a thread. Stretch the sliver as you twist it. See if you can make a thread as the Indian woman shown in Fig. 28 is doing. The children will be interested in seeing if they can twist some of the wool into a thread. If they are successful and enough is so made they may weave a small rug.

Dyeing Wool. Some of the wool may be dyed. Wool takes dye very easily. This experience will serve to open up the question of color in another way. The interest developed by the dyeing, by the discussion of color in selecting material for the doll dress, and by comparing color schemes with those worn by the children should bear fruit in developing a growing interest in good color. The threads twisted from the wool, so colored, can be used for the border in the rug that is woven. This rug will then be a summary of the processes used in making wool into a fabric.

Studying Sheep. It will be interesting to collect pictures of sheep. Prints of sheep pictures by great artists are easily available. Magazines often have good pictures of sheep. There are a number of poems about sheep. These will prove of interest at this time. Encourage the children to bring these to school. Songs about sheep may also be found.

This work in wool study may well be summarized. The children could give a report of what they did, using it for an assembly program. Or they could invite another class to come to hear their report. Mothers would find such a report of the study well worth coming to hear. Charts may be made showing the materials collected in the study and demonstrating the processes worked out. A story of what was done may be written as a class composition exercise. This, when mimeographed, will make excellent material for the yearbook of the children.

SPECIAL STUDY FOR GRADE THREE

Some aspects of the wool study which are suitable for third-grade children are beyond first-grade children. The care of the sheep on the farm, the life of a shepherd today and in David's time, life on a sheep ranch, and the nature of wool are some of these topics which are better suited to the comprehension of third-graders.

Fig. 29. A wool fiber as it appears under the microscope. Note the segments and serrated edges

Studying the Wool Fiber. To understand the nature of wool it is convenient to have a compound microscope. It may be possible to borrow one from the high school. If not, draw a picture of the fiber upon the board, showing it as it appears under the microscope. Pictures of the textile fibers are given in most of the references on industrial arts for elementary schools or in the books on textiles listed in the accompanying bibliography (see p. 564).

It is seen that the wool fiber is made up of microscopic segments, joined together somewhat as a rush is jointed. It is further seen that the exposed edge of each segment is serrated. The points are bent out, thus forming a row of

hooks around each segment. The curl of the fiber makes possible the twisting of the fiber into a thread, even though the fiber is so short. The thread is loose and open by virtue of this curl. A fabric made of wool, therefore, has the hooks facing in every possible direction. Rubbing the fabric will tend to interlock the hooks and thus *felt* the wool. This is the reason why wool is so difficult to wash. It should not be rubbed. The only thing then left to do in washing is to find a way of forcing the soapy water through the fabric without rubbing it through. For this reason the soap should be melted and put in the water and the fabric placed in the soapy water. A suction method of drawing the water through the fabric is needed.

A further difficulty is found in this segmented type of fiber. The heat of boiling water tends to make the segments telescope and thus shrink the fiber. For this reason only warm water should be used. Wool, therefore, cannot be used as a fabric that needs to be boiled in cleansing it. This limits the use of wool very much. For these two reasons we find that woolen garments cannot be used if the use causes them to become very dirty or if it causes them to need boiling to disinfect them.

THE STUDY OF COTTON

It is probable that the study of wool will not be completed before the children will begin asking about cotton. There are a number of things about cotton of interest to children of the first grade. The cotton plant and its boll are attractive to children who are not acquainted with it. For those who do not live in the cotton belt, pictures of cotton fields, of cotton bales, of the plant itself, and of cotton picking are easily available (see Vol. XII, pp. 217-19). Perhaps a friend living in the South can send picture postcards enough to make an interesting study of cotton growing. Perhaps a cotton plant can be secured. It will prove of interest to the children to try picking the cotton fiber from the seeds. Some classes

might find it interesting to see how long it would take all the class working together to pick a fraction of a pound of cotton free from seeds. If enough cotton bolls are available this might be worth while. Some children will want to try to plant the seeds and see if they can grow some plants.

A collection of samples of cloth made from the cotton plant may be of interest to the children. They should be able to find a great number of different kinds of cloth. A chart showing these and their names will prove interesting to compare with the chart made of woolen samples.

There are some stories about cotton that may be useful. These are often to be found in books of children's stories or in readers. If available they would prove of interest.

Further work in cotton should probably be left to the intermediate grades.

THE STUDY OF SILK

A little may be done in the primary grades with silk. The children will be aware of the material and some of its qualities.

The Cocoon. The cocoons are of interest as the source of the fiber. It may be worth while to experiment with a cocoon, trying to draw out the fiber. The cocoon should first be soaked in hot water. This will soften the gums which hold the outer layer of fiber in place. By carefully teasing the soaked cocoon as it lies in the water, using a crochet hook, the outer end of the fiber may be found. Gently pull at the fiber. Sometimes quite a length can be drawn out before the fiber breaks.

Studying the Fiber. Aside from the interest it awakens in the material, this experience gives meaning to the children as to the delicacy of such material. They will understand why silk fabrics are more tender and must be cared for more thoughtfully than cotton or woolen fabrics. Some child may ask why then a silk thread may be so very strong. This will necessitate considering the length of this fiber as compared with the cotton or wool fiber. Then the children will have to

think of the possible number of fibers that are needed to make a silk thread. By twisting these together great strength can be secured, just as a cable made of many smaller wires is stronger than a single wire of weight equal to that of the cable.

Uses of Silk. The use and appropriateness of silk as a material for clothing may receive some attention. The children should be able to get some notion of the fact that silk is expensive because it is a very delicate material to work with. They may know that many silk fabrics do not wash successfully. From these facts they should be able to infer that silk is not suitable for rough wear, nor for use where clothes will come too much into contact with dirt, nor for common wear, because of the expense. They will conclude that it is appropriate where beauty is sought, where the garment is for special occasions only, and where it will not be exposed to hard usage. This will raise the question as to when silk is appropriate for schoolroom wear.

It may be found worth while to make a collection of silk samples and mount them on a chart as suggested for wool or for cotton. It may prove advisable to leave such charts until the second-grade year. Then let the children make such charts including the widths and prices of the various materials. This will serve to show something of relative value.

THE STUDY OF LINEN

The use of linen for tablecloths and napkins may be of interest to second-grade children. The discussions under the topic of making the schoolroom attractive may be followed by consideration of proper ways of eating a meal. This will include questions as to the use of the napkin and tablecloth.

In some second-grade classes it may prove profitable to allow the children to make a table and chairs from boxes, as suggested for a library table. They may be useful in teaching proper table manners. A committee or family may be appointed each week to look after the room. This family is then specially honored by being permitted to eat luncheon at

FIG. 30. These second-grade children are hemming a tablecloth and napkins for use with the dining-room furniture which they made

this table. A tablecloth and napkins may be made by the children. This will bring discussion of linen. How is it different from cotton and wool and silk? What are the qualities we like in linen tablecloths and napkins? If we used cotton would these qualities be present? How does linen compare in price with cotton? What is linen?

To answer the last question it is well to secure some flax plants if possible. Flax can be grown in the school garden. It is ready for harvest when school is not in session. It should be harvested when in full blossom. Examination of these plants by the children will prove of worth. The detailed processes of preparing the fiber are rather too difficult for children of the second grade. But they will be interested in breaking up a dried plant and seeing if they can separate some of the fibers. Note how long they are. Note also the great strength of these fibers. They are longer than cotton or woolen fibers. They are coarser than the other three fibers and stronger. They are straighter than wool or cotton fibers. A study of comparison will be interesting.

CARE OF CLOTHING AND MATERIALS

Washing Clothes. If tablecloth and napkins are used as suggested, there will be occasions when they should be washed. If there are window curtains as suggested in the section on furnishing the schoolroom, there will be need of washing. If the doll has clothes there will be need of washing. In most schoolrooms there will arise some occasion for talking about washing garments and in most cases there will be need of planning to wash some of the common possessions. If this need arises, there may be profit in the work.

Some children fail to see all that is needed in washing clothing. And many do not see the agencies used to accomplish the results. These should be understood whether or not one does the work. We try to remove the dirt. This includes all the dirt we see but it should include removing contamination not necessarily visible. For this reason we boil clothes. Boiling kills germs. Soap is useful in destroying some germs. It removes dirt, as the children will understand. The water carries off much of the dirt and germs. For this reason we force water through the mesh of the fabric. This explains why the plunger is useful as a cleansing agent. Then sunshine is a good germicide and a good bleaching agent. All these are essential to cleansing a garment. The washing of property common to the class gives occasion for discussion of these factors in cleansing. It may help to raise the standard of the children as to what we mean by "clean."

Keeping Materials and Clothing in Order. If the work suggested in the study of clothing is carried on, there will of necessity be materials and products to be cared for. This gives opportunity to teach method in caring for such things. Some teachers make the error of thinking it is better for them to plan for places to keep cloth, pieces, and garments. But it is to be remembered that the objective in all this work is to develop better conduct toward clothing. If the children plan to care for their materials and receive the proper criticism of their plans, and if they form the habit

of putting materials away, they will learn to care for materials of this kind.

In discussing their plans for keeping in order the things made and for keeping their materials available and usable, the children need to make reference to the ways they have seen others care for materials—how the merchant keeps in proper condition the goods he has for sale, how mothers care for the materials they have on hand, how older brothers and sisters care for their clothing.

Such discussion should result in some definite statements as to how clothes should be put away. It should include questions as to how hats, coats, and other wraps should be hung in the cloakrooms. Frequent check should be made to see if the children are practicing the conclusions at which they arrive. Inspection of school closets and shelves should also be frequent.

Mending and Repair of Clothing. Why should buttons be kept sewed on? Are there any reasons other than that of appearance? Why should not a garment be worn if it has a rip? Name two reasons. Why should not a stocking containing a hole be worn?

Answer to the last question can be made clear by reference to a knitted garment. Bring into the classroom an old knitted garment of coarse texture. Have the children experiment to see what happens when a finger is rubbed over the place where there is a hole. Let them see the "running of the stitches," until they recognize that a loop slips from within a loop and this continues so long as the hole is rubbed or stretched. Ravel a portion of a stocking of coarse yarn, going slowly enough to let the children see the loops slip, one at a time. Continue until they get a clear notion of a knitted fabric as a material having its thread running around and around, constantly looping within previous loops.

Some child may have learned to knit. If so let him show the others how knitting is done. If not, show the children the process. Some children may have done spool knitting. Compare some spool knitting with the knitting the children watch

done with needles. Show the children how spool knitting is done, if they do not already know the process. Compare the knitting by the use of needles, the spool knitting, and the knitted stockings or other garments which the children wear, so that the children may see that all have the same process involved in the making. This discussion may lead some children to make a wash-cloth, or some garment. This is legitimate if it does not consume too much time in mere repetition of process. The discussion should bring out the conclusion that any knitted garment which has a hole in it should not be used until it is mended.

CHAPTER FIVE

STUDIES RELATED TO BOOKS AND NEWSPAPERS

THE radius of a little child's interests is usually very short. Home, family, friends, and the few places he has been constitute his world. One factor in growth is the development of an ever-widening circle of interests that are worthy. This can be begun in the first year in school and continued as the years of school are lived.

THE NEWSPAPER

In the first grade there should be discussion of some of the things that are happening in the children's larger community. One method of arousing interest is the production of a class daily paper, as described in Primary language, page 51.

This use of the blackboard for writing a morning paper contributes clearly to the children's growth in power in reading. But it likewise calls their attention to what is going on about them. The president, the governor, the activities of the local community come to the fore. The children begin to sense that things are happening which touch their lives. Further, a newspaper begins to have more meaning to them. They come to school aware that grown people read daily papers but there is little significance to the fact. As the morning paper comes to be a thing of interest to them they sense the use of a paper.

Such a newspaper as has just been suggested is in use in a first-grade class in the Horace Mann School. We offer the following extracts as illustrative of the type of material it contains. Many additional illustrations will be found in the Language department.

OUR MORNING NEWSPAPER

September 23

This is Room 100.
This is First Grade.
Susan came back.
Eithne came today.

October 5

Betty Lee has a doll.
The doll is Rose Marie.
Rose Marie came to Room 100 today.

October 14

We are going to the farm.
If the weather is pleasant we can go Thursday.
What do you expect to see?

October 15

The weather is pleasant.
This is the day for our trip.
All aboard for the farm.
What shall we see?
Who will tell us what we want to know
about the farm?

November 4

Yesterday was Election Day.
We had a day off.
Mr. Walker was elected.
Mr. Walker is the Mayor of New York City.
Lorraine came back today.
We are making pencil boxes.

EXTRA

November 6

Pleasant Things for Miss Betzner to Know.[1]

1. We finished Charley and his Puppy Bingo.
2. We started a new story.
3. We saw a play about Book Week.
4. Some of us painted our pencil boxes.
5. We went to gymnasium nicely.
6. We planted narcissus bulbs.
7. We missed you.

[1] Miss Betzner was absent for two days.

WEEKLY CHIRP

No. 6.

This is probably our last F2 newspaper for we have started our examinations and will soon be promoted to another room.

This paper will tell the next F2 class what we did. Maybe you will want to do some of the same things.

We are giving you some of our library books that we liked at first, but are now too easy for us since we shall be in the third year class but they are just right for you we think.

We voted and the class liked the Dutch Twins best of all the books in the library. A Child's Garden of Verses and When We Were Very Young came next.

Fig. 31. This class paper was written and compiled by second-grade pupils of the training school of Hunter College, New York City, under the direction of Miss Florence Brumbaugh

Discussion may arise as to the source of the daily paper. Time given to talking about how the paper is made is not time wasted. The children will find this but another instance of the interdependence among people. They will in time

realize that this is another illustration of the fact that there are some things which one cannot provide for oneself. It is necessary that people help one another.

By the time the children reach the third grade they will like to have a weekly paper such as is suggested in the work outlined for third-grade Language classes on page 59. Preparing such a weekly, patterned after the daily papers they see in their homes, calls the children's attention to some of the business of preparing a paper. Selecting an editorial staff for each week's issue emphasizes the method of dividing the work in a newspaper establishment.

It may prove advisable to arrange a trip to a newspaper plant that the children may see the business of making a paper. Such a trip should be preceded by careful explanation of the things there will be to see. This will call attention to setting type, taking proof, proof reading, making up the paper, and printing. The parts of a paper will receive attention. The reason for advertisements, the custom of having an editorial section, the use of illustrations of various kinds, the kinds of things in a paper will be some things noted.

DEVELOPING AN INTEREST IN BOOKS

The section given to plans for arranging the classroom implies the provision of a library table or shelves. This directly leads to the subject of reading. It is an aid to learning to read. But there is a bigger connection to be built up. We must not only teach children to read, but we must develop tastes in reading that will grow and build up ability to use and joy in using the reading facilities available to them. We want this library table to be the nucleus around which shall grow an interest in libraries, books, and magazines, and the habits of using them wisely.

In the first grade little attention should be given to arrangement of books on the library table other than to build up a desire in the children to keep the table attractive and tidy. This will also suffice for the second grade. Children should

early feel the responsibility of caring for books and of keeping them where they belong. If the books are well selected and the children have time to enjoy them, their delight in them should help to develop this regard for the books and for their care.

Caring for Books. By the time the third grade is reached there should develop interest in the method of caring for the books. If reading interest is developing properly, there will soon come a time when the children will see that a librarian is needed to look after the books. One should be elected for a short term. This will enable all to experience the responsibility of caring for the books. As children take books out to read and others ask for the same books before they are returned it will soon become evident that the librarian cannot depend upon memory as to who has a given book. He will soon be reporting to the class that there is need for some system of recording books as they are borrowed.

It is doubtful whether it is wise to introduce the regular librarian method of charging books. It has been tried with a few children and found rather too laborious. Perhaps a notebook will serve the purpose. The children may become interested in seeing how the librarian does this work effectively. If so a trip may be made to the library where the librarian may show the children her method.

Classifying Books in the Library. Another difficulty may soon arise if there are enough books in the class library to supply the class. History and geography should be included in the lists, for the children's reading should begin to include books that enrich the work in these two subjects. The number of books may soon show that there is need of some system of keeping the books where they can be found immediately. The idea of classification may occur to the children. Books of stories should be placed on one shelf, books of history on another, geographies on another. The idea of keeping the books in alphabetical order may be used also. Again the librarian should be consulted either by the whole class or by a committee. She will show them that it is

much easier to find a book if it is put in its proper place alphabetically. The fiction shelf in the library will show this nicely.

Development of an Interest in Book Lists. An interest in book lists leads to an interest in bibliography. It is therefore worth while to take time to teach the children the worth of keeping lists of books read. For this reason some teachers have found it highly profitable to rule a large sheet of heavy manila paper and place this on the wall for such a record. An appropriate title is "Books We Have Read This Year." Each child should be allotted a space on the sheet. His name should be at the top of his space. When he reports a book finished, the teacher or some child appointed to do so places the name of the book in the child's space. As the children see the lists grow their interest increases. They begin to note the books the different children are reading. This serves as a record of the books reported and discussed in class. Popular books soon become evident on this book list. (See also pp. 193-96.)

PAMPHLET-MAKING

Children in the first grade will have many experiences and collections of work which will seem worthy of being put in book form. The simple pamphlet construction is useful here. The pamphlet is made by folding several sheets once and sewing and tying along the fold. If desired, a sheet of different color or material may be used as the outside sheet. The use of a sheet stiffer than the others furnishes a good kind of cover. Booklets of this kind may contain accounts of experiences as written by the whole class in group composition. These should be duplicated so that each may have a copy to put into his booklet. This type of construction may be used for health booklets in which the children state and illustrate the laws of health they work out. Booklets of pictures collected or of samples gathered in a given study are better made by using loose-leaf paper and tying the sheets between stiff covers. Instructions for decorating the covers of music

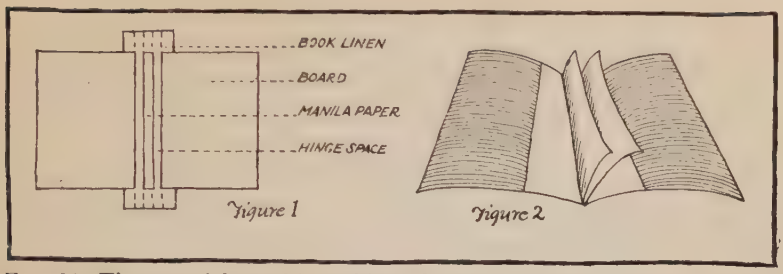

FIG. 32. The materials used in making a binder for a pamphlet and the completed binder

books and other booklets are given in the department on Primary Art, Volume IV, page 100.

In deciding upon the way of constructing the booklet the children should see pamphlets so made. Some pamphlets are fastened with wire fasteners. Others are tied with a thread which is sewed through in the middle. Others are sewed throughout the fold. After examining these, the children will be able to decide which method of fastening is best for them to use.

Second-grade children should use much the same construction. Third-grade children will also find this method best for some of their work. It may happen that the children of the third grade, in gathering material concerning a given subject, will receive some pamphlets which prove very useful in their work. If so the children will soon see the need of a better protection for the sheets than the outside cover furnishes. In other words, they will see that a very useful pamphlet needs a strong cover. When this is recognized, that is the time for showing the children how the librarian protects such useful pamphlets. A trip to the library may be made to see how the valuable pamphlets are bound.

It will be found that the librarian uses a case cover made of two stiff boards, joined by a piece of bookbinder's linen. The pamphlet is attached to the board cover by a double piece of bookbinder's linen. This is made by sewing two strips of linen together. The strips are about one and one-half inches wide and are as long as the pamphlet. They are

sewed securely down the middle, lengthwise. One of these strips of linen is pasted along the back of the pamphlet. See that the line of sewing coincides with the back edge of the pamphlet. The other strip of linen is then pasted to the case cover.

Such case covers for pamphlets may be bought ready-made. In fact the librarian so buys them. The children may be given the opportunity of examining some not yet attached to a pamphlet. They will then see the construction clearly enough to attempt making covers for some of their more valued pamphlets.

Bookbinder's linen can be bought of local printers in many cases. If not obtainable in the community, it can be procured by sending to Louis De Jonge, 71 Duane Street, New York City. Stiff cardboard for the backs can be secured from a printer or a stationer.

Kinds of Paper. In making the pamphlets and booklets children will note that there are different kinds of paper. This is especially true if they use a different sheet for the outside of the booklet. They may ask questions about the different kinds, and such questions should be followed by giving some attention to paper and its varieties. Encourage children to bring in as many different kinds of paper as they can secure. It will prove very interesting to see the great variety they can collect. Differences in color, in texture, in surface, in strength, and in thickness will appear. The uses of paper will become a topic of interest and may be discussed at some length. Classification of the samples under any one of these heads will prove of worth.

Questions of the source of paper will arise. Some discussion of the material of which it is made may be worth while. The actual process of making paper should not be attempted in primary grades, since more profit can come from taking up the process in the intermediate grades. Some of the children may be interested in comparing the material in a wasp's nest with paper and in trying to find out how the wasp makes this material.

THE USE OF HAND-PRINTING SETS

Labels for boxes, children's names, notices, and other items of interest to a group may be printed by using a printing set for handwork. Flash cards for drill purposes may also be made. The children should become accustomed to using such a set and in doing so should be led to desire correct form in their work. Attention should be called to the way commercial printing is spaced and otherwise arranged. Ideals of good form should constantly be held up. Such work awakens an interest in printing, an interest which can be further developed in the upper grades.

ARRANGEMENT OF BLACKBOARDS AND BULLETIN BOARDS

In the use of the blackboards and bulletin boards care should be exercised to teach correct form and good arrangement. These boards are for group convenience and are a very potent means of teaching form. If class pride is developed in the appearance of all work put on the boards, much can be done by way of making correct form a matter of habit. Capitalization, indentation, paragraphing, and spelling should receive attention if writing is put on these bulletin boards.

If pictures or clippings are posted they should be placed with reference to the appearance of the whole board. Teaching such matters in this connection will save time often used in formal language work. These are matters of habit, and habits are best taught in use, where there is much opportunity for frequent use.

TEACHING METHOD OF FILING CLIPPINGS

The studies suggested for the third grade and the studies arising in geography and history in this grade will include gathering many interesting clippings and pictures related to topics in hand. What to do with these after they are gathered

is sometimes a problem. This is the time to begin teaching correct methods of filing. If the things brought together prove worth while to the children they will want to keep them. Their interest in them may wane later as other interesting topics come up. Before such loss of interest comes, with its accompanying carelessness about the materials collected, there should be proper filing of them so that they are available for use in related studies.

A simple method of filing is the use of jackets, envelopes without flaps to them. The size commonly used is just large enough to include regular manuscript paper. The jackets may have an extension at the open side upon which the topic under which the material is to be filed should be written.

If the schoolroom has no vertical file, the envelopes should be kept in alphabetical order on a shelf. As more envelopes are added the children will put them in their proper places among the alphabetically arranged envelopes. Gradually the children will become accustomed to using the alphabet as a means of arranging things so they can be found when needed. Maps, pictures, small leaflets, drawings, clippings, and similar materials lend themselves to such filing.

CHAPTER SIX

STUDIES RELATED TO THE USE OF DISHES AND VASES

UNDER the discussion of foods it was suggested that the morning luncheon period should be made a worthy occasion. The children should be encouraged to plan for eating such a luncheon. In some schools parents may be glad to cooperate in providing luncheon for the children. Whatever sort of luncheon is planned, attention should be given to the proper ways in which to eat it. This may call for the use of dishes, doilies, and napkins. The conditions of the school will vary in this respect. Whatever dishes are used should be used so as to develop in the children proper respect for the utensils and proper courtesy to one another in the eating.

CARE OF DISHES

It may be well to provide a definite cupboard space for dishes, napkins, crackers, straws, or whatever materials are needed for this period. The children may care for the cupboard and its equipment and profit thereby. Through such care of the cupboard will arise discussions of the reasons for keeping the things that we use in connection with eating where the dust will not soil them. Children will suggest the ways in which their mothers place dishes on the cupboard shelves.

In some places it is found wise to have the children wash the dishes at the close of the period. They will tell how their mothers wash the dishes. When differences in methods arise it is well to pause to evaluate them. In this case, the steps in dishwashing and the reasons for each step should be clearly brought out. Why do we use soap? Why is hot water better

than cold water? Why should the dishes be dried before placing them in the cupboard?

This handling of dishes will probably lead to the breaking of some. If dishes are not broken, at least there will be discussion of ways to prevent breaking them. The discussion of breaking dishes may awaken an interest in dishes and their value. The selection of dishes for luncheon may also awaken such interest. Questions about the value of dishes and their care should be encouraged because they may lead to an interest in the ways in which dishes are made. Such an interest is very desirable.

DEVELOPING AN INTEREST IN VASES

In the discussion of arrangement and decoration of the classroom, mention was made of the use of vases for flowers and for decoration. It is well to have a choice of vases in the room if possible. They should vary in size, shape, and color. When flowers are brought to school the children should have the opportunity to place them in vases. This forces upon the children the necessity of making a choice of color, shape, and size of the vase relative to appropriateness to the flowers. The results of such choice should be discussed by the class. This will draw attention to the fact that vases do vary and that their differences should be considered in using them. This may easily lead also to the question as to how vases are made and what material is used in making the various kinds of vases which come under consideration by the class.

THE STUDY OF CLAY

LITTLE children like to manipulate materials. Clay appeals to them because it is soft and plastic, and they can do things with it easily. For this reason they should have clay as a material early in school. The sheer joy in handling it should be reason enough for their having it at first. Psychologists tell us that the manipulation of little children is at first aim-

less. It satisfies because it is a natural tendency. Through this handling of clay they gradually become aware of it as a material which is useful because of the things they can do with it. As desirable shapes are made, the praise of others should lead them to begin to make things that are useful in their play life. Some teachers make the error of allowing this making of things to go on indefinitely without seeing to it that the contact with clay awakens in the children questions as to the usefulness of clay. What do people do with clay? Is it just something to play with?

What is Clay? When the questions come up as to the materials of which vases and dishes are made attention will be drawn in part to clay. Many of the children will not have any notion of clay as a distinct material. They will be likely to confuse it with moldolith or plasticine. All of these materials have plastic qualities. To satisfy the children's questions, it may be well to examine some of these materials. In plastic condition, clay will differ from the others in that it does not leave the hands oily. Try letting a small amount of each of these materials become dry; then examine them. It will be found that the clay when rubbed becomes a fine powder. Questions will be asked as to whether this clay is the same material as the clay which the children may get on their shoes in rainy weather.

Experimenting with Clay. To carry the interest in clay as a material a little farther it may be well to try a few simple experiments with it. Take a small portion of plastic clay and put it in a shallow vessel of water. Do the same with a piece of dry, hard clay. If possible procure a piece of clay as it comes from the mine. Put part of this in water. Watch the action of the water upon these three different portions of clay.

They will gradually become disintegrated in the water and if the water is stirred it will become muddy. This will tend to show that plastic clay, dry clay, and clay from the mine all act in the same way when in water. Rub in the hands another portion of clay as it comes from the mines. Notice that it

easily reduces to a fine powder. Examine some of this powder and notice how very fine the particles are.

Children of a third grade or of higher grades may be interested in watching the effect which drying has upon clay. Shape some plastic clay into a slab twelve inches long and about one inch wide and one inch thick. Allow it to remain on the surface on which it was shaped until it has become thoroughly dry, then measure its length again. It will be found to be about eleven inches long. The shrinkage will vary according to the consistency of the clay.

It may be noted that some of the clay when dry develops cracks. Older children may be interested in knowing why the cracks develop. A little discussion may lead the children to see that if the clay is not closely wedged so as to drive out air spaces, the shrinkage that takes place in drying will tend to pull the clay apart where the air spaces existed. The understanding of this development of cracks is important if one is attempting to make a vase to fire in a kiln. This, however, is a topic which it is better to study in the intermediate grades.

Washing Clay. In order that the children may understand a little more fully what clay is and have some notion of how it is prepared for use, it may be interesting to procure some clay from a clay bank and go through the experience of washing it. If there is no clay bank in the vicinity where clay is mined for commercial purposes, get some clay from a potter. If neither is available, find a clay bed in the community containing clay as rich as is possible to find.

Put this clay in a vessel of water. Allow it to stand until the clay is thoroughly dissolved. Stir the dissolved clay and water. This will make what is known as "slush." Take out any sticks, stones, or other foreign matter which are easily seen. Then strain the mixture first through a wire sieve and then through a cloth. Note what is left after the straining in each case. Note the condition of the slush as the coarser materials are removed. After straining the material, allow it to stand until it has settled. The clay will sink to the bot-

tom of the vessel and the water will become clear. Draw or siphon off the water. The wet clay left in the bottom of the vessel will be found to be very sticky. It is very undesirable to handle. To make it suitable for use in modeling, it needs to be dried on plaster of Paris slabs.

Making a Plaster of Paris Slab. This plaster of Paris slab needed for drying clay can easily be made by the group of children. Making it is profitable, for the experience awakens interest in a commercial material which is very unusual in its action. Interest so aroused continues to be active in giving meanings about things made of plaster of Paris. To make such a slab, buy the plaster of Paris from a druggist or possibly from a lumber yard. Be sure that the material is fresh.

A bowl which will hold two quarts or more is needed for mixing the plaster. A pan in which to pour the mixture is needed. The size of this pan depends upon the size of slab desired. An eight-inch square baking pan is very acceptable. It is important that the sides of the pan flare out slightly in order to facilitate removing the slab from the pan when it is finished. Rub liquid soap or melted soap on the walls and bottom of the inside of the pan.

To mix the plaster, put about a pint and a half of water in the bowl. Sift the plaster of Paris through the fingers so that it falls into the center of the bowl. Be careful not to stir the

Fig. 33. Third-grade class exhibit after study of Indian pottery and design

water or the plaster. Continue to sift until a small island of dried plaster remains above the level of the water. Stir immediately and continue stirring until it begins to pull. Then pour immediately into the pan. Any delay in pouring will prevent making a smooth slab. Be sure the pan into which the plaster is poured sits level. This will insure a slab of uniform thickness. When the plaster has set somewhat firmly, but before it has become hard, remove it from the pan. Be sure that any rough edges are smoothed either with the fingers or with a knife. Allow this slab to remain where it will dry thoroughly.

The important characteristic of plaster of Paris when it is dry is that it readily takes up the moisture of anything with which it comes in contact. The wet clay, which was washed as described under the previous topic, can now be placed upon this dry slab. Spread it out over the upper surface of the slab. Very soon you will note that it can easily be lifted from the slab. This is because the plaster of Paris has taken away part of the moisture. Try manipulating a piece of the partly dried clay. When the clay seems to be of a plastic consistency, remove it from the slab and put it in an air-tight container. A tin pail with a tight fitting lid will do.

Wedging Clay. To make this clay more plastic for use in making dishes, it is well to wedge it. Wedging clay consists in part in throwing it with a great deal of force on a smooth, hard surface. A slab of marble is good for this process. A smoothly dressed stone will serve the same purpose. If neither is available a very hard board surface will do. Throw the clay down on the surface with all the force possible. Place both hands, palms downward, on the clay. Give it a turn to the right or left. This will loosen it from the surface on which it has been thrown. Take it up in the hands and throw it from one hand to another with a hard, slapping motion. Throw it onto the hard surface slab, take in the hands, and continue in this way. This process tends to drive out air spaces. The closer the minute parts of clay can be forced together, the more plastic it will be.

The potter often arranges his wedging table so that there is an upright stick at the back edge of the table. From the top of this stick a fine wire extends down to the front edge of the table. He throws the clay over this wire so that the wire cuts it as it falls on the table. In turning the clay to loosen it, he turns one half with the left hand and the other half with the right hand and then he slaps the two halves

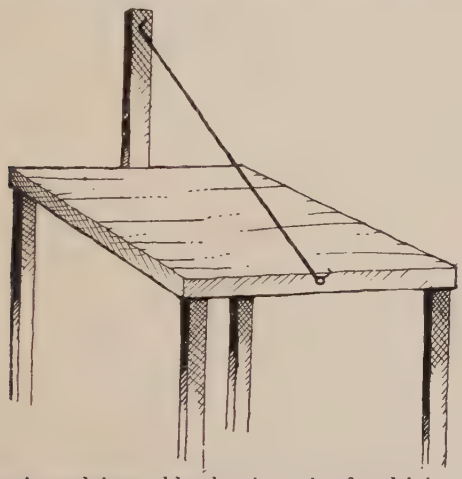

FIG. 34. A potter's wedging table showing wire for driving out air spaces

together after he has picked them up. The children will like to make such a wedging table. Try cutting a portion of clay over the wire. Note the air spaces that appear along the cut surface. Slap the two cut surfaces together at once to drive out these air spaces.

Attempting to wash clay and dry it by the methods described here ought not to be the work of the first or second grade. Many third-grade children can do it successfully. The teacher and children should not be disappointed if they find that the clay they have procured and washed is not exactly like the clay which has been furnished for use in school. This clay furnished by the school has probably been modified by the addition of ingredients which make it fire at a desired temperature in the kiln. To know what to add to

improve the quality of the clay requires a knowledge of firing and of different qualities of clay, but this is not necessary in finding how clay is refined and prepared for modeling.

MAKING DISHES AND VASES

THE making of the dollhouse which has already been mentioned may suggest to the children the desirability of making dishes for the house. Some children may want to attempt to make dishes to use for their tea parties. Others may find that they would like to make bowls for their mothers either as Christmas or Easter gifts. The process of making dishes to be used by little children need not conform to commercial methods of making dishes and vases. In fact it seems undesirable to allow required technique to hinder them in their purposes. For little children, technique is not essential. If the thing they make satisfies their purposes in form and in function and if it serves to awaken new interest in the industrial materials and activities about them, it is sufficient.

In making dishes, therefore, we do not teach children of the first and second grades the correct technique. They may shape clay by whatever method they may devise until the thing is satisfactory for the purpose for which it is to be used. Encourage them to avoid leaving cracks in their dishes. Cracks, if left to dry, become larger due to the shrinkage of the clay. Set the dishes aside where they will dry easily.

FIG. 35. Pottery and booklets designed and executed by primary children

Courtesy, American Museum of Natural History

FIG. 36. A study of good line and design as shown in these fine examples of New Mexico Zuni pottery inspires children to greater effort

MAKING DISHES BY THE COIL METHOD
(Third Grade)

By the time the children have reached the third grade their interest in dishes should become so great that they will want to learn to make them by the use of an approved method. They will find in their reading that the Indian woman makes vessels of clay by first shaping the clay in coils. These coils when made are laid one above the other so that they form the shape of the vessel. The Indian woman then rubs the coils together until the spaces between them disappear. Some of our own craftsmen make some very fine vases and bowls by a similar method. This method seems to have characterized the pottery work of many peoples.

For making a vase or bowl by the coil method it is desirable that the builder have a plaster of Paris slab on which to work. Slabs large enough for this purpose can be made by pouring plaster into four-inch pie pans. Use the method for mixing plaster described previously. Place on this slab a small amount of clay and press it out into a flat surface of about one-quarter of an inch in thickness. Skilled workmen can use a thinner surface. Beginners should not attempt less than one-quarter of an inch. Use a circle marker or a compass to draw a circle on this surface. Cut away the clay which extends beyond the circle. This leaves a circular base.

Roll a coil of clay about one-half inch in diameter and long enough to go around on the outer surface of this base. The best way to make this roll is to take the piece of clay in the hands and squeeze it gently trying to shape it in a cylindrical fashion. Lay this cylinder of clay on a smooth surface of the table. Place the fingers of both hands upon this roll so that the tips of the fingers rest lightly upon it. Push the roll from you, giving the hands a slightly outward direction as the fingers and palms pass over the roll. Be careful not to press upon the roll. Doing so flattens it and prevents it from rolling. If this is done correctly the cylinder will be found to elongate and become smaller in diameter.

When the roll is of the right diameter, it is ready to place on the clay base. Before doing so, take a sharp pencil and roughen the surface of the clay base around its outer edge where the roll is to be placed. Moisten this roughened surface with a little *slip*. Slip is liquid clay. Take the coil of clay in the right hand, grasping it near one end. Press it down upon the roughened, moistened surface, pressing with the first finger on the top of the coil and with the thumb and second finger on either side of the coil. The thumb and second finger push toward each other at the same time that the first finger is pushing the coil down. This tends to hold the coil in shape. The left hand, in the meantime, is used in holding the rest of the coil in position and in turning the plaster disc ready for the right hand as it continues pressing the coil into place.

The ends of the coil should be cut off diagonally so that they just lap into place. Roughen these diagonal surfaces and moisten them with slip before joining them. When the coil is joined and in place, hold the left hand against the coil on the outside while the pads of the fingers of the right hand rub the surface of the coil and the surface of the clay base together along the inside of the coil. Place the left hand inside to protect the coil as the outside is rubbed down in a similar way. When this coil is completed, its upper surface is roughened and moistened for a new coil, which is

then placed on it in the same way as the first was placed.

Continue adding coils until the desired height is reached. To cause the bowl to flare, one should place the new coil well out on the previous coil. To cause the shape of the bowl to draw in, place the coils well in when putting them on previous coils. Any unevenness on the surface wall can be detected by running the pads of the fingers and thumbs over the surfaces, both inside and out. If the hand on the inside works directly opposite the hand on the outside, the uneven places are easily detected. Applying pressure to thickened places both on the inside and outside at the same time will tend to force the surplus clay into the adjacent thinner places.

Firing the Vases. When the vases are completed they should be set aside to dry thoroughly. It is very desirable to continue the process of making through the steps of firing and glazing. If the school has a kiln this is easy. Schools having no kiln may find it best to induce the potter in the community to fire the vases. If this is impossible, a very hot furnace may be used for getting an approximation of firing. Place the vases in an iron kettle having an iron lid and place this kettle in the hottest part of the furnace, allowing it to remain for many hours. If this is not possible it may be interesting to resort to the Indian method of outdoor firing. To do this dig a pit a foot or two in depth. Build a fire in this and continue until there is a quantity of hot coals. Place the vases on a bed of hot coals and cover with more hot coals. Continue firing for several hours. This was the Indian method. Sometimes the weight of the hot coals may crush a vase. To prevent this the vases may be placed in an iron kettle as suggested above. Vases fired in this way cannot be glazed since the glaze when melted would tend to make them stick together, or stick to anything with which they came in contact. Salt may be thrown in upon them while they are very hot if there is a way to remove the lid of the kettle. This will produce a glaze such as is found on the cheaper grade of glazed bricks.

If a kiln is available, prepared glazes may be used in fin-

ishing the children's pieces. These prepared glazes may be purchased of B. F. Drakenfeld, 50 Murray Street, New York City. In ordering glazes one must know the temperature at which the kiln he is to use is fired. The glaze must be such as will fuse at that temperature. To apply the glaze, mix the dry powder with water until the mixture is of the consistency of cream. Add a teaspoonful of gum arabic solution. This will make the mixture stick to the vase. Add a teaspoonful of gum tragacanth. This will make the mixture flow smoothly. The glaze may be applied with a soft brush using a lapping stroke, or if sufficient glaze is prepared the vase may be dipped into the mixture. If the latter is done, be careful not to allow the vase to remain in the mixture too long. The glaze should be applied until it is about one-sixteenth of an inch thick on the vase.

Glazed pieces when fired in a kiln tend to stick to anything they touch; therefore the potter sets each piece upon a tripod. This is so made that only the three sharp prongs of the tripod touch the bottom of the vase. Examine the bottoms of dishes or vases to discover these three roughened places on them. Some vases will have such marks. Others have the outer rim of the vase roughened as if it were sanded instead of glazed. In the latter case, the vases have been prevented from sticking by avoiding the placing of any glaze on this outer rim.

In firing a dish or vase in a kiln, the degree of fineness of the glaze and vase determines the number of firings. If the vessel is intended to be simply an ordinary crock or jug, the glaze is applied to the green ware and the vessel receives but one firing. For a better grade of vessel the green ware is fired first, then the glaze is applied to this, called biscuit ware, and the vessel is given a second firing. If a very choice vessel or dish is to be made, three firings may be used. The first is the green ware; the second is the biscuit ware, having placed on it the underglaze pattern. Underglaze pattern is made by applying mineral paints which fire into the biscuit ware giving the pattern in the desired colors. The third

firing is the firing after the transparent glaze has been put on over the underglaze pattern.

CHARTING THE PROCESSES OF MAKING A DISH

Children will find it interesting to make a chart which shows each of the steps in the process of making their dishes. Drawings by way of illustration help to make this chart clearer. Photographs, if such have been taken, will be interesting. Then to state definitely each step of the work is worth while both as a summary of what was done and as an experience in relating in clear-cut English the steps in an activity. If clay is secured from a clay bank and washed, this may well be charted. Such charts are very interesting for use in programs where other classes listen to reports of work done. They are also very acceptable for parents' meetings.

Listing Products Made of Clay. If the interest in clay develops as it should, there will come a time when the children will find it worth while to make a list of all the things they can enumerate that are made of clay. Such a list may be illustrated by pictures of these things. Charts may be made

Fig. 37. A third-grade class of the Coit School, Grand Rapids, Michigan, are performing varied tasks at the unassigned-work period

on which are mounted these pictures and such samples as can be collected.

Collecting Pictures of Dishes. Children will find it interesting to bring together as great a variety of pictures of dishes as they can. Dishes which have different uses as well as those of different styles and decorations make possible a very interesting collection which may profitably be charted.

Visiting a Clay Bank, Brickyard, or Pottery. If there are clay banks in the community or if there are brickyards or potteries, the study of clay industries should certainly include an excursion to these. Such an excursion should be very carefully planned. This planning should include a definite statement on the part of the children as to what they expect to see and what they want to find out. They should agree definitely as to the details of going and coming and as to the way in which they expect to accomplish their ends while there. Reports and discussions of this trip are very profitable if they are so handled as to lead the children to focus on further lines of activity.

SUGGESTIONS FOR ADDITIONAL READING

Atlas Portland Cement Co. *Concrete Construction for the Home and the Farm.* New York: Atlas Portland Cement Co.

Balderston, Lydia Ray. *Housewifery* (third edition). Philadelphia: J. B. Lippincott Co.

Ball, Katharine F., and West, Miriam E. *Household Arithmetic.* Philadelphia: J. B. Lippincott Co.

Contains much valuable data about food, diet, clothing, and houses.

Bevier, Isabel. *The House: Its Plan, Decoration, and Care.* (Library of Home Economics.) Chicago: American School of Home Economics.

Bigelow, Maurice A., and Broadhurst, Jean. *Health for Every Day* and *Health for Home and Neighborhood.* Newark, N. J.: Silver, Burdett and Co.

Binns, C. F. *The Potter's Craft.* New York: D. Van Nostrand Co.

Detailed directions for some of the processes.

BONSER, FREDERICK G., and MOSSMAN, LOIS C. *Industrial Arts for Elementary Schools:* Foods, chap. vii; Clothing, chap. viii; Houses and Furnishings, chap. ix; Dishes and Vases, chap. x; Newspapers, Magazines, and Books, chap. xi. New York: The Macmillan Co.

Detailed subject-matter and directions.

BUTLER, FRANK O. *The Story of Paper-Making.* Chicago: J. W. Butler Paper Co.

CLODD, EDWARD. *The Story of the Alphabet.* New York: D. Appleton and Co.

Story of the alphabet, cuneiform writing, Egyptian hieroglyphics, Cretan, Chinese, Japanese, and Korean writing, and the papyri of Greece.

COOLEY, ANNA M., and SPOHR, WILHELMINA H. *Household Arts for Home and School.* Clothing, Vol. I; Houses and Furnishings, Vol. I; Foods, Vol. II. New York: The Macmillan Co.

DAVENPORT, CYRIL. *The Book, Its History and Development.* New York: D. Van Nostrand Co.

EARLE, ALICE MORSE. *Home Life in Colonial Days.* New York: The Macmillan Co.

GIBBS, CHARLOTTE M. *Household Textiles* (revised edition). Boston: M. Barrows & Co.

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